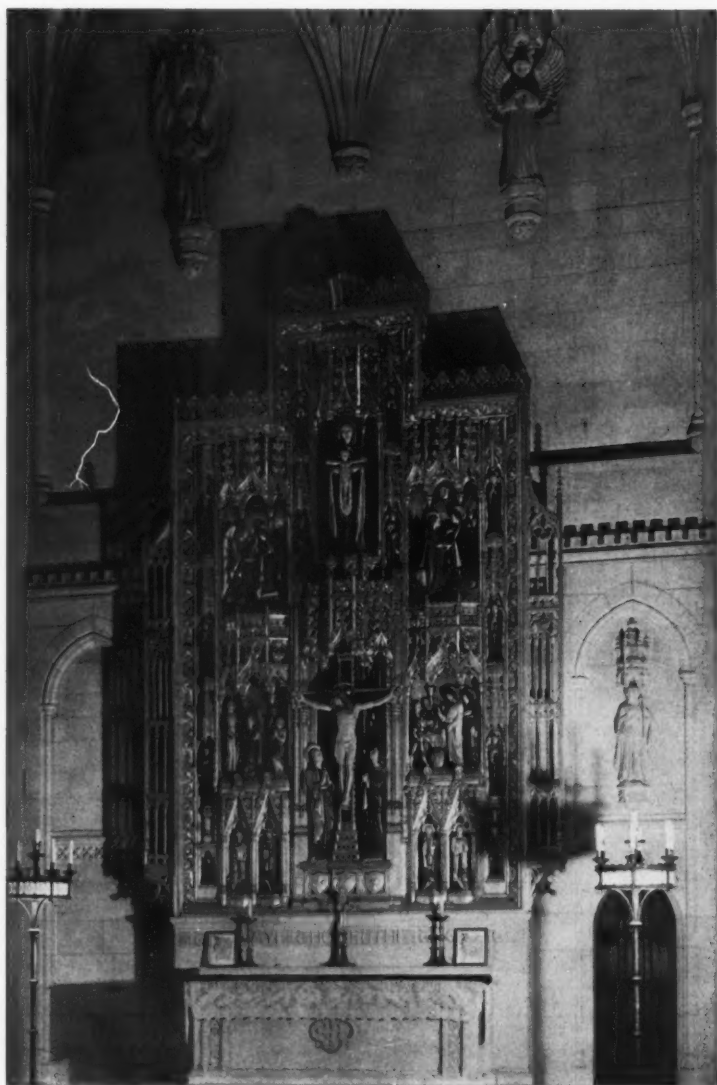


# THE Cathedral Age

Summer  
1946





ALTAR AND REREDOS, ST. MARY'S CHAPEL, WASHINGTON CATHEDRAL

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# THE Cathedral Age

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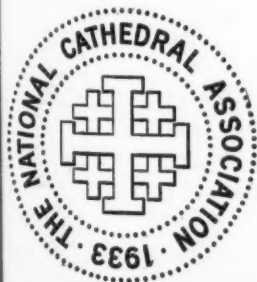
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(Cover illustration—Beauvoir Elementary School children enter "The Way of Peace" door to present their gifts of food and clothing for the children of war ravaged Europe. Picture by Harris and Ewing.)

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# The East Liberty Church

By FRANK DOUGLAS

VERY few of the nearly 10,000 Presbyterian churches in the United States have attained great distinction as regards architecture. The noted Presbyterian churches in New York are distinguished mainly for their celebrated clergymen and historical background. Aside from Brick Church and the Central Presbyterian Church in New York City, none of these churches is to be classed with St. Bartholomew's or St. Thomas'.

There are, however, some notable exceptions. In Los Angeles, Pasadena, Hollywood, Pittsburgh, Chicago, Sacramento, and several other cities, the Presbyterians have erected some of the finest churches in the nation. In Pittsburgh is located what is unquestionably the outstanding church of this faith in America, the \$5,000,000 East Liberty Presbyterian Church, erected by the late Richard B. Mellon, brother of the late Honorable Andrew W. Mellon, former Secretary of the Treasury.

The East Liberty Church was founded in 1819 when the population of Pittsburgh was a little more than 7,000. There were two Presbyterian churches in the city, but ministrations were infrequent until 1828, when the Rev. John Joyce organized the church with twenty-two members. Continued growth necessitated a larger structure, which was erected in 1847. It seated some 400 persons. With the coming of the Pennsylvania Railroad into Pittsburgh in 1853, the population of East Liberty grew rapidly. The growth of the parish required an even larger church, which was built in 1864. A fourth edifice was finished in 1888.

In 1918 when the parish was celebrating the one hundredth anniversary of its founding, the Honorable Andrew William Mellon and Richard Beatty Mellon, grandsons of the original donors of the property, presented to the East Liberty Church a tract of ground immediately adjoining the church property. This brought the church into possession of the entire square in the very heart of East Liberty.

In 1930, Richard Beatty Mellon and Jennie King Mel-

lon proposed to erect for the congregation of the East Liberty Church, as a memorial to their mothers, a church edifice of monumental character, and a completely equipped church house. The building, as the late Mr. Mellon said, was to be erected "as an expression of our faith in the future of the Christian Church."

In speaking of the gift at that time, the pastor, the Rev. Dr. Stuart Nye Hutchison, stated that it was pre-eminently fitting that the nation's finest Presbyterian church should be erected in Pittsburgh because, for over a century, Pittsburgh has been a stronghold of Presbyterianism.

The architects chosen for this work were Cram & Ferguson, of Boston. In discussing the East Liberty Church, the late Ralph Adams Cram has noted that this is probably the most complete church in America. Dr. Cram stated that "seldom in the case of great churches are the architects permitted to see their highest ideals carried out after a complete and definite fashion. Usually these churches of the larger sort are either constructed piece-meal, the operation covering a long term of years, or else the fabric of the church itself is finished, with no funds remaining for furnishings and embellishments, which have to be added later as opportunity offers.

"The East Liberty Church is a rare and welcome exception to this rule. Here the donors had a vision of adequacy and completeness; the architects that ideal which is so seldom to be realized; and the coalition of these two factors has resulted in a monument that reveals the working out of this complete community of desires and ideals. It is doubtful if there is anywhere in this country a church of similar magnitude where every detail of utility and artistic quality has been achieved in so full a degree. In saying this, the architects make no estimate of the esthetic quality of the work, only of the completeness which has been achieved.

"Architecturally, a sincere effort has been made to achieve again something of this same unity, consistency,



# Presbyterian Church

FRANK DONALD REED

and significance. The general style is Gothic, for this was the supreme expression of Christian civilization . . . on the other hand, no effort has been made to obtain archaeological exactitude. The design follows no definite precedent, nor is it based on any ancient church already existing. You may find in it, if you like, suggestions from France, England, Spain, indeed from any place where Gothic was a living force—but suggestions only. These qualities have been used only as, so to speak, building material out of which something new, the architects believe, has been developed; something new that is also, in its essential quality, the old. This is a statement



*East Liberty Presbyterian Church, Pittsburgh, Pennsylvania, a cathedral in its proportions and design, was erected "as an expression of our faith in the future of the Christian Church" and dedicated in 1935.*

## The Cathedral Age

of intent and aspiration, not necessarily of accomplishment.

"We have here, and in furtherance of the wise desires of the donors, both a church for public and private worship, and all that is imaginably required for the operation of the religious impulse in social, secular, and cultural fields, yet the just balance between the two has been maintained. Of course, the great church, of cathedral dimensions and design, completely dominates the whole composition. Cruciform, with a spacious chancel, and built throughout, even to its vaulting, in solid and enduring masonry, it declares this dominance in the face of all the world. In intent it declares not only the unity, consistency, and continuity of Christian art, but that 'unity of the spirit, in the bond of peace, and in righteousness of life' so eternally desirable, and never more so than at the present time.

"This quality is especially manifest in the great chancel with its Communion table as the focus of the whole composition, its towering reredos of ivory-colored stone with the great marble bas-relief of the Last Supper and its signifi-

cant statutes, its canopied stalls for the clergy and elders, its elaborately carved pulpit on one side, its lectern on the other. This also is to be observed in the complete furnishing of stained glass windows, recording God's dealings with man from the creation of the world, through the revelations of the Old and New Testaments to the Apocalypse and the vision of the Heavenly Jerusalem, down to the varied manifestations of saintly life in later times, the protagonists of the Reformation and the evangelical and missionary worthies in the United States, particularly in Pennsylvania. All Christian history is there, even as it was in the olden days: in very fact 'the Bible of the People'."

This great edifice was dedicated on May 12, 1935, at an impressive service, during the course of which the church was presented to the congregation by Ralph Adams Cram, representing the architects, Richard King Mellon, representing the donors, and Charles A. Fisher, chairman of the building committee. The Service of Dedication was presided over by the Moderator of the General Assembly of the Presbyterian Church in the United States, the Rev. Dr. William Chalmers Coker, who was assisted by the church clergy.



Haskell Photo

Interior view of the East Liberty Church. Looking toward the chancel the picture shows the choir stalls, pulpit, lectern, the chancel windows, and the reredos.

The stained glass windows in the East Liberty Church cover a wide variety of subjects. The series, by various artists, includes The Creation, The Fall of Man, The Life of Abraham, The Moral Law, The Prophet Elijah, The New Testament Group, Matthew the Tax Gatherer, Mark the Apostle, Luke the Physician, The Beloved Disciple, The Apostle to the Gentiles, Nine Great Psalms, The Miracles of Our Lord, The Apocalypse, The Passion of Our Lord, The Ministry of Praise, American Presbyterianism, Religion in American History, Heroes of the Faith, The Protestant Reformation, The Founder of Presbyterianism, chapel memorial windows, and religious scenes from literature.

The west transept window, the largest window in the East Liberty Church, is really a study in stained glass art of the history of the Christian Church. The number one light in this great window shows the figures of St. James, St. Paul's Conversion, Ordination of the First Deacons, Alfred and Charlemagne, St. Gregory and the Angels, Wycliffe, Milton, and the Crusaders.

The number two light shows St. Peter, Pentecost, St. Augustine, St. Athanasius, Constantine, Helena, St. Thomas Aquinas, St. Bernard of Clairvaux, John Bunyan's vision, Count Zinzendorf, and Adoniram Judson, who was a Baptist missionary to Burma for thirty-three years.

The number three light shows St. John, St. Peter's vision at Joppa, St. Paul on Mars Hill, St. Francis of Assisi, St. Benedict, Gutenberg, John Wesley, founder of Methodism, William Booth and the ships of Columbus.

In this window are to be found most of the principal figures in Christian history. With such well known saints as Gregory, Augustine, Peter, St. Thomas Aquinas, St. Bernard, St. Francis of Assisi, founder of the Franciscans, and St. Benedict, founder of monasticism, are great Protestant figures,—Milton, Wycliffe, John Bunyan, Count Zinzendorf, Judson, and John Wesley.

On the north wall of the church is the Reformation Window designed by Henry Lee Willet of Philadelphia. This consists of two lancets with a circular rose above. Each lancet is about four feet wide and thirty feet high. In the left lancet is Martin Luther, leader of the German Reformation and founder of the church which bears his name, at his feet the shield of Wittenberg; below, the fire into which he threw the Papal Bull excommunicating him from the church. The second medal-

lion shows Luther nailing his Ninety-five Theses to the door of the Castle Church in Wittenberg. Below this is John Knox of Scotland, denouncing from the pulpit of historic St. Giles, Edinburgh, the ambassador from the Court of France for the French monarch's part in the St. Bartholomew's Massacre. The fourth medallion shows the relief of the Dutch Protestants at the siege of Leyden, while below that are the figures of Savanarola, holding Thomas Aquinas' *Summa Theologiae*, and to his right John Huss, the Bohemian reformer, being burned at the stake after the Council of Constance.

In the right lancet window is shown John Calvin, the most brilliant figure of the Reformation period and founder of Presbyterianism. In the second medallion Calvin is preaching from his pulpit in St. Peter's Cathedral in Geneva. Below this is shown the Covenanters in the churchyard of Greyfriars, Edinburgh, signing the Solemn League and Covenant with their own blood. The fourth medallion in this lancet shows the death of Coligni, who has just been slain and tossed from the window at the feet of the Duke of Guise. The predella below Coligni shows at the left the Swiss reformer Zwingli, whose heroic death at the Battle of Cappel is indicated by the rock at his foot. To his right is the figure of William of Orange, the defender of Protestantism, known as William the Silent.

The great church is cruciform in design, with the tower forming the center of the cross. Entering the edifice through the narthex, one comes to the nave, with its regiments of pews, which forms the long north standard of the cross. The shorter upper standard is the chancel. The east and west arms of the cross are the two transepts.

The glory of the entire building is the beautiful and spacious chancel. The great reredos, which is in the central bay of the chancel, is the center and focus of the whole church. The reredos has three main divisions, the lower part serving as a base; and against it are the seats for the clergy and elders. Above this is the large sculptured panel with its almost life-size figures representing The Last Supper.

There are three sculptured panels on the pulpit, at the left of the chancel, on which are depicted John Calvin preaching at Geneva, the Sermon on the Mount, and Chrysostom preaching at Antioch. The inscription on the Calvin tablet is from his Institutes of the Christian Religion, "Sacraments are truly called testimonies of

## The Cathedral Age

the Grace of God." Carved upon the lectern, at the right, is an eagle, typifying the flight of the Gospels throughout the earth, while three angels are shown, one singing praise, one reading the Gospel, and the third in an attitude of prayer.

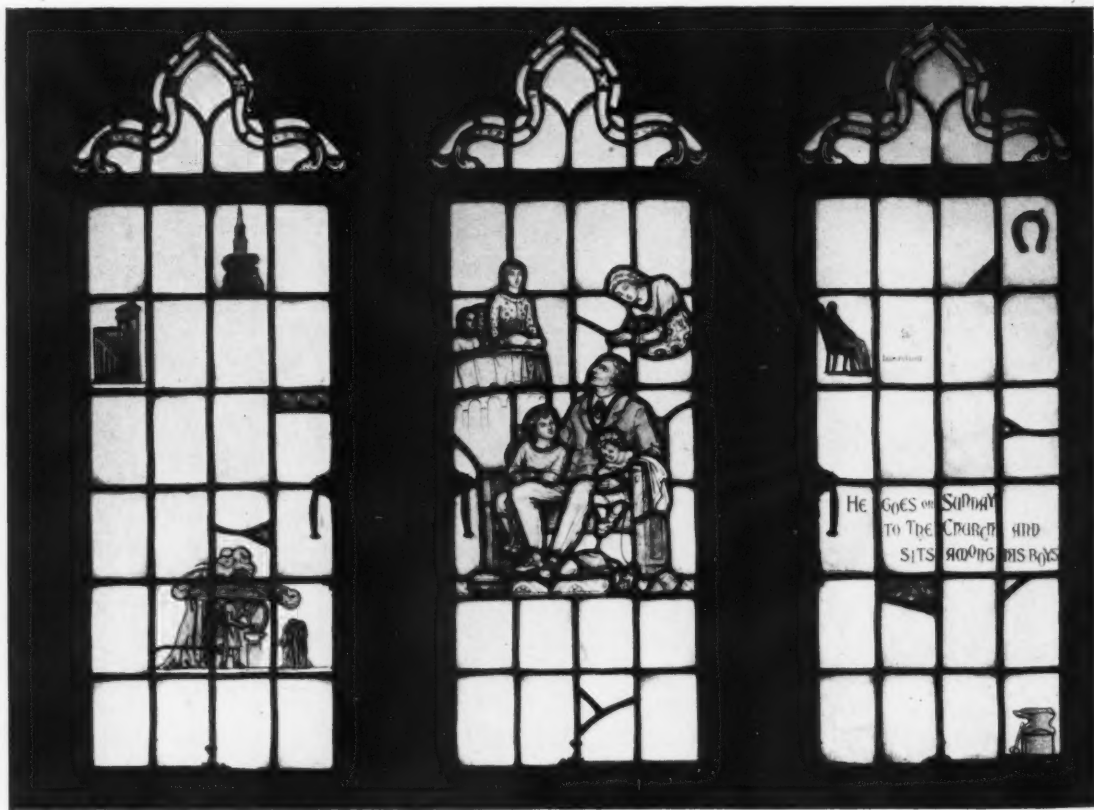
The cornerstone is on the right corner of the facade and on the Penn Avenue face is inscribed the name of the church and the year 1932, when the stone was set. On the South Whitfield Street face are the dates of the four previous churches erected on this site, 1819, 1848, 1864, and 1887.

Probably the chief feature of the entire cathedral structure, as regards the exterior, is the castellated tower rising to an approximate height of 300 feet. The tower is surmounted by a brilliantly illuminated gold cross, which is visible from all parts of the city of Pitts-

burgh. The church buildings occupy a tract of more than 70,000 square feet. In addition to a large public assembly hall, swimming pool and recreational quarters for the young people of the parish, there is adequate accommodation in the Church House for a church school enrollment of at least two thousand.

The clergy is headed by the Rev. Dr. Stuart Nye Hutchison, who has served as pastor of the East Liberty Church since 1921. In 1942 he was elected to the highest office his Church can bestow on a clergyman when he became Moderator of the General Assembly of the Presbyterian Church in the United States.

Designed by one of America's greatest architects, Ralph Adams Cram, the church is a monument to the highest religious aspirations of man, and stands today as it is expected to stand for one thousand years, the symbol in stone of the only solution to the world's ills.



A stained glass window in the Session Room, East Liberty Presbyterian Church. The central panel illustrates the quotation from Longfellow's familiar poem, "The Village Blacksmith." The small seated figure in the right lancet is the poet. The window was designed by the Henry Lee Willet Studio of Philadelphia.



# The Symbolism of Washington Cathedral

By CANON MERRITT F. WILLIAMS

THE sermon inherent in the beauty and strength of the Cathedral itself is the theme of a symbolic message recently presented by Canon Merritt F. Williams. So numerous have been the requests for his message that THE CATHEDRAL AGE here prints it in full.

One of the privileges of the Christian ministry and one of its responsibilities is that of standing face to face with a congregation and speaking on behalf of the Church concerning the great matters of the Christian Gospel. I suppose no man ever goes into any pulpit without feeling a peculiar surge of emotion as he tries to meet the challenge and the opportunity there presented. Certainly, I never come into this Cathedral pulpit without feeling something of awe, something almost akin to fear, and yet something of eagerness, and certainly of humility.

This is surely so in this particular pulpit, because I see before me a special congregation which week after week is unlike any other I know. Some of you have been here before, but many of you are here for the first time. Moreover, you represent not one congregation but a large number of congregations. Probably not over half a dozen of you belong to the same parish. Some of you are residents, at least temporarily, of this city of Washington; many of you come from far. One will not be far wrong in guessing that you represent most of the States of the Union and surely, as always, some of you are citizens of far-away lands.

I suspect, also, that not only are Episcopalians present, but there is a good representation of Methodists and Baptists and Presbyterians and many others. The Cathedral is something like Heaven in that respect. I don't imagine St. Peter has any special designation in the rolls of Heaven for Episcopalians or Methodists or Presbyterians. Nor do I expect that we shall be furnished armbands or badges to proclaim our particular slant on religion. All will be welcomed for what they are. All are welcome here, too.

Then the fact that this congregation is gathered *here* makes it something special. And it is about this "here" that I wish to speak.

You have, I hope, found comfort and refreshment in our worship. More important still, I hope it has helped

you to get out of yourselves for a brief space, helped you to kneel in awe and reverence in God's presence, helped you to listen to His Word and His Spirit, helped you to yield to Him the gratitude, the loyalty, the love that we surely owe Him. If our hymns and prayers and the reading of Scripture have done any of this we shall feel grateful.

But we *could* have omitted all this. We *could* have assembled Quaker-wise in silence and quietness. I am sure we should have worshipped no less. We should have learned no less, been guided, inspired, our vision clarified, our souls refreshed no less. Nor should we have failed to respond to His presence whose holiness is beauty and whose strength is everlasting and power infinite. Yes, a Quaker meeting in the Cathedral is not as strange as it seems.

The Cathedral, you see, is doing its own preaching, by its own power is evoking our worship. It is preaching the Message in its own way; it is helping us sense and respond to what is as old and as broad and as deep as anything we know. It is trying to tell us all that is in the Bible, all that is in the life of the Church, all of history and human experience that is worth remembering. It is telling us all that the poets have said, all that prophets and seers have dreamed, all that artists have sought after, all that preachers have preached, all that teachers and scholars have striven for.

For a few moments let us listen to the Cathedral speak. Think, if you will, of some future day when it is complete and its great nave, now but suggested in this crossing and those incomplete bays—think of it reaching majestically westward some 300 feet from where you sit. As we will enter from the west, the first thing we shall notice is that the Cathedral is built east-and-west. This is not by chance. The west is the land of the setting sun, the land of darkness; the east is the land of the sunrise, of light. As we enter from the west and face the east, there before us is the great central aisle which begins at the west doors and ends at the foot of the altar.

The aisle is straight and unobstructed. It represents the Christian way of life. "Strait is the gate and narrow is the way which leadeth unto life." It reminds us that we came into this world from darkness and that

## The Cathedral Age

the Christian life is a progression from darkness to light, that the direction of life is toward the presence of God, symbolised by the altar at the east.

As you go up the aisle, you will see on either side the great pillars and arches. The pillars remind us of those strong and sturdy characters, the saints of God, who have borne the burdens of their generation and on whose lives the fabric of the Christian Church has been built.

Notice that they are connected by the great arches. When the Cathedral is built, these arches will form a continuous series running around the entire Cathedral. The arch is the most common feature of the Cathedral's fabric. It appears in a thousand different forms and places. But its message is always the same. The arch is the symbol of brotherhood. Each stone carries its portion of the load, each mutually shares and supports the burden of the whole. The Cathedral tells us over and over again that we are brothers, that the Christian fellowship is a brotherhood. Throughout the fabric of the nave there will be a thousand other symbols, some reminding us of basic truths, some reminding us of how these basic truths have been expressed in history.

There on your left, for example, is the window that tells us how one simple maid, obedient to a vision of God and duty, was steadfast in the face of misunderstanding, betrayal, and death. There she is, St. Joan of Arc, saint, hero, martyr, a simple country maid whose life has left its stamp forever on human conduct.

There, nearby, is commemorated the life of Frank Kellogg who tried to lead nations to disavow war as an instrument of policy, a man whose failure to achieve his goal only reflects the nobility of what he tried to do.

As we go on our way up the central aisle, surrounded on all sides by this rich life of the Christian fellowship, we come to the crossing. We see that the Cathedral is built in the shape of a cross, that the cross is imbedded, one might say, in the very center of life and history. Surely that is a profound thought. There is no truth so sure, so well demonstrated, so well tested and proven, as that obedience and self-giving and suffering are the golden keys which unlock the treasures of love, of mercy, of generosity, of courage—in short, all the treasures of character which give life real meaning and real worth.

Looking east again, we see the first break in the aisle, not in direction but in elevation. It reminds us that we must pass, as did Our Lord, under the shadow of death and thereafter we live and grow on a higher level of life until at last we come into the fuller presence of God.

Time does not permit us to dwell in greater detail on

these matters. But we must think of one thing more. The Cathedral looks out over the great city that probably radiates more influence in national and world affairs than any other. The Cathedral is the only truly great witness in this city of the most compelling truth in the whole universe. It proclaims that God is sovereign, that His will is, above all else, what really counts. The very size and majesty and indestructibility of this building suggest the nature of the divine claims upon us. That is why we build on a great scale, why we will spare neither effort nor cost nor time to make the building perfect in its beauty, as strong and enduring as the rock from which it is hewn.

These unfinished walls rebuke us. Let no man say: "Nay, this is not the time. There are other claims more

### "WHEN WILL IT BE COMPLETED?"

"When will it be completed?" is the question asked by practically everyone who visits Washington Cathedral on Mount Saint Alban. The answer is always the same, "The Cathedral will be built when enough people want it to be."

This majestic witness to God in the nation's capital may be completed in your lifetime if enough men and women with vision and courage will help.

Even in its half-built state, the influence of your Cathedral is being felt throughout the nation. Never before was its leadership needed so greatly.

An auspicious start has been made by the Washington Cathedral National Building Fund. The first organized local campaign is coming to an end in Washington, D. C.

Under the magnificent leadership of L. Corrin Strong, the Washington committee has reached \$350,000 or 93% of its quota of \$375,000. There seems no question that the quota will be oversubscribed.

Plans are going forward to extend the campaign into other areas and the example set by Washington may well be followed by the rest of the nation.

JOHN W. SUTER, *Dean*.

pressing." Surely this one thing we cannot forego. In a country that spends millions on chewing-gum, that gambles millions on sports, that burns up millions in tobacco smoke, surely we have lost all sense of proportion if we say we must first sacrifice *this* in order to relieve hunger, visit the sick, and rebuild the devastated regions.

These walls, too, must rise. If we do not care enough to do this, the time will come when we shall not care enough to visit the sick and feed the hungry.

This Cathedral represents and witnesses and teaches

(Continued on page 82)

# Statesmen's Window

## Is Dedicated

THE area in which Christian and democratic principles overlap is the theme of the Statesmen's Window installed in the North Transept of Washington Cathedral and dedicated by the Very Rev. John Wallace Suter, dean, at a brief service on May 31. As the curtains were drawn by Mr. James P. Berkeley, senior verger, and George Walcott, choir boy, the late afternoon light glowed through the richly colored glass, diffusing a soft brilliance and clearly outlining the symbolic figures in the two lancets and the rose above.

No adequate description of stained glass, whose real glory lies in the subtle blending of its colors, can be conveyed in print or in a black-and-white reproduction. As music must be heard, so a stained glass window must be seen. The true beauty of both is revealed by their impact on the emotions, their power to uplift the human spirit. However, a factual description of this window, the most recent addition to the ever-growing beauty of Washington Cathedral, can, perhaps, convey an idea of its place in the iconographical pattern of the Cathedral.

The new window was designed and made jointly by the studios of Wilbur H. Burnham and Reynolds, Francis and Rohnstock, both of Boston, the two studios co-operating in the same manner as was followed in the creation of the central apse windows. Conforming to the Cathedral statute on stained glass in employing chiefly the three primary colors, the window was inspired by the desire to obtain a perfect balance of color and visibility, not copying any existing window, but reproducing the "devotion, spirit, and color of the best medieval windows" and including in the design "suitable features belonging essentially to the history and civilization of \* \* \* America."

Finding their inspiration in the principles which underlie both the Declaration of Independence and the Constitution of the United States, the artists have here created a masterpiece revealing those concepts which, as Dean Suter said in describing the windows at the dedi-

*Washington Cathedral's north transept has gained new beauty since the installation of the Statesmen's Window.*





*Thomas Jefferson, central figure in the left lancet of the Statesmen's Window, holds a document symbolizing the Declaration of Independence. Border details show a British Redcoat, a Liberty Bell, and a Colonial Soldier.*

cation service, both Christianity and Democracy uphold: "Equal justice under law," and "God is no respecter of persons."

The central figure in the left lancet is Thomas Jefferson, third president of the United States. The document in his hand symbolizes the Declaration, of which he was the principal author. In the epitaph which he wrote for himself Jefferson mentioned three accomplishments which he felt would endure: The Declaration, the Virginia Bill for Religious Liberties, and the founding of the University of Virginia. These subjects are shown in the three medallions of the left lancet. The top one symbolizes the drafting of the Declaration. In the small section just above it a figure is shown holding the Torch of Liberty. The second medallion, portraying groups of persons in Colonial costume on the way to a meeting house, has as its theme Religious Liberty. In the lowest is shown the laying of the cornerstone of the University of Virginia.

Inserts in the border add interest and variety. Starting at the left hand border and looking clockwise one sees a British Redcoat, the Liberty Bell, and a Colonial Soldier. Across the bottom of the border are shown the Rotunda of the University of Virginia, the inscription, "In Loving Memory of George Shepley Selfridge," and Jefferson's home, Monticello. The predominant color in the borders of both lancets is blue, contrasting with the profuse use of red in the medallion backgrounds, and the generous employment of gold in minor border patterns and in the medallion and principal figures.

The central figure in the right lancet is James Madison, who has been called the father of the Constitution. While George Washington provided the leadership which brought the Constitutional Convention to a successful conclusion, it was Madison, in the opinion of competent historians, who was the leader in setting forth its aims and providing its main design. In the window Madison is shown wearing the costume of the later part



*James Madison, central figure in the right hand lancet of the Statesmen's Window. The border detail shows a Minute Man, a Pine Tree, and the Minute Man's Wife and Child.*



of the eighteenth century: knee breeches, stock, and embroidered coat. He holds a scroll, symbol of the document he fathered. The background reveals a table on which are books, quill pen, and inkwell. The little section above the top medallion of the right lancet shows a symbolic figure of Democracy, and the medallion itself depicts the framing of the Constitution. The theme of the medallion just below the central figure is a President of the United States being sworn into office, his left hand on the Bible held by the Chief Justice, and his right raised in acknowledgment of the obligation which he assumes. A crowd of spectators below the balcony watches the scene.

The Supreme Court is the subject of the bottom medallion. In it a Chief Justice is depicted in the center of a group of justices seated around a table. Border details related to the general theme include a Pine Tree Flag, a Minute Man with his Musket, a Pine Tree, and the Minute Man's wife and child.

Speaking of the significance of the Pine Tree in his address at the dedication service, Dean Suter noted that one of the Massachusetts flags used during the Revolution bore a pine tree in the center with a rattlesnake coiled around the trunk and, above the tree, the words, "An Appeal to God." During the same period Vermont also had a flag bearing a pine tree and it is believed that the tree was seen as a finger pointing to God.

Across the bottom of this lancet appear an American Eagle, an inscription, "Christ's Faithful Soldier and Servant," and a Rattlesnake Flag. During the Revolutionary period Virginia had a flag, originating in Culpepper County, which contained a picture of a coiled rattlesnake and underneath it the words, "Don't Tread on Me." South Carolina had a similar emblem. The idea was a warning to Great Britain. In the same period it was also customary to show a rattlesnake uncoiled, divided into thirteen parts representing the thirteen colonies. Underneath were the words, "Unite or Die."

Completing the window is the rose above the two lancets. Here the central figure is Christ, shown between the kneeling figures of a farmer, on the left, and a mechanic, on the right, and symbolising Christ's love for the common man.

Both Mr. Burnham and Mr. Reynolds attended the dedicatory service, which immediately followed evensong on the Friday of the Cathedral Festival Week. The installation and dedication of the window at this time were particularly fitting because of the exhibit of stained glass craftsmanship held throughout the Festival, and the lecture presented as one of the Festival features.

## N. C. S. Glee Club Concert

Gerald Tracy, young American pianist, was the guest artist at a concert presented with the National Cathedral School Glee Club early in May. The program, given in the Presidential Room of the Statler Hotel, was sponsored by the Board of Advisers of the school for the benefit of music scholarships.

Two groups of songs were sung by the glee club, whose members, wearing white choir robes, made an attractive picture, and sang beautifully under the direction of Mr. Justin Williams. Mr. Tracy's selections included works by Chopin, Schubert, Liszt, Rachmaninoff, and Debussy, one by the latter composer being "La Cathédral Engloutie."

During the intermission Mr. Delos J. Needham, president of the board, introduced Brigadier General Robert N. Young, commanding officer of the Military District of Washington, who spoke briefly of the important role music plays in life. Confessing that he had at first been "stunned" by an invitation to speak at the concert, "because I am not an authority on music. In fact, that is an understatement," General Young said that he did know how significant the use of music has proven in training troops for warfare and combat. He cited instances where popular and inspiring tunes had influenced the destinies of armies in the past, and mentioned their use in the recent war, particularly in rest areas for weary combat troops whose rehabilitation was immeasurably helped by inspiring music. In conclusion, he praised the glee club and Mr. Tracy and thanked them for the "lift their music has given our spirits."

Before resuming the program Mr. Needham introduced Admiral Chester I. Nimitz and Mrs. Nimitz.

The final selection, sung by the entire school, was Bainbridge Crist's composition, "To a Water Fowl," written for and dedicated to the girls at N. C. S., and first presented at the 1945 Washington Cathedral Festival. Mr. Crist conducted the young singers in this beautiful song. The program ended with the singing of the Alma Mater.

# Second Annual Washington Cathedral Festival

Full Week of Exhibits, Religious Services, and Special Programs  
Testifies to Relationship Between the Community and the Church

AFTER making himself extremely disagreeable for the first three days of the second annual Washington Cathedral Festival, the weatherman changed his mind and brought sunshine and crowds of visitors to see exhibits and attend programs and special services declared by many to be "far better than last year's." Perhaps it was just a normal reaction to the welcome return of sunshine, but actually, the contrast did seem inspired by a special quality of brightness which made the grass greener, the sky more brilliantly blue, and foliage more crisply luxuriant. Certainly, the Close never looked lovelier than it did on Wednesday when the first outdoor event, the Rogation Service, took place as scheduled in the Bishop's Garden.

The Washington Cathedral Festival is in the tradition of the great fairs held at this season in English Cathedrals since medieval times.

In early days, when the plowing and planting were done and a brief respite in the field work came, the farmers used to repair to the Cathedral towns, there first of all to participate in Rogation services in which they prayed God's blessing upon the seeds sprouting in the well tilled land and His gift of rain and sun and plentiful harvest to crown their labors. Thereafter, the countrymen inspected the progress in construction of the Cathedral (for in the Middle Ages their cathedrals were still a-building as is ours today), marvelled at the skill of the various guilds and craftsmen, viewed the Cathedral treasures brought out from safekeeping on that occasion, and studied the charitable and

learned projects carried on by the clergy throughout the year.

In later times the English and American Churches have found it of value to keep up the ancient custom of Spring Festivals, combining a Rogation service (the springtime counterpart of autumn's Harvest Home or Thanksgiving Day) with exhibits of the various labors which throughout the year contribute to the building and beautifying of the Cathedral and to the expansion of its religious and educational work in the community and the nation.

As we go to press the 1946 Festival is just a few days past. No official dicta as to the advantages of this year's week-long event over the four-day program of 1945, no accurate estimate of the number and variety of visitors, no official opinion of the value of the Festival to the life of the Cathedral and the community, are available. But perhaps the best judgments are those made spontaneously by the visitors themselves—and on



God's blessing is invoked upon the nation's crops. The Rogation Service in procession in which Washington Cathedral clergy, the choir, and the public participated, was symbolically held in the Bishop's Garden.

these we eavesdropped shamelessly. The most audibly enthusiastic were the hundreds of children who watched eagerly, and very often questioned far more intelligently than their adult companions, while bits of broken glass took form and were fitted into their appointed places in a stained-glass window, while recorded chimes were made to ring out from the highest point of the unfinished cathedral, while an etching was printed, a tiny wooden animal carved, a plaque molded and painted, or a mass of clay, under the skillful hands of a young sculptor, became Moses holding the tablets of the law.

These "live" exhibits were especially noteworthy this year and greatly helped the visitor's understanding and appreciation of the many arts which contribute to the strength and beauty of a cathedral. Several exhibits which were not in actual process of demonstration throughout the week were shown in conjunction with occasional lectures and informal programs. And in addition to these activities in the crypt corridors, special services, lectures, and concerts were presented in the Cathedral to supplement and amplify the central purpose of the Festival: "... to make manifest through exhibits of various arts and crafts, lectures, concerts, and religious services, the many activities and interests which enrich both the Church and the community."

Before the opening hour on Sunday morning, May 26, the south crypt corridor had been transformed to resemble a miniature village street. Booths lined the passageway, and spread over into nearby corridors and ante-chapels. Entering "The Way of Peace" door, the visitor first encountered the ancient and priceless Washington Cathedral treasures, and the Cathedral Altar Guild exhibition of hangings, crosses, silver, and other objects connected with the worship of the church. One who turned off the main hall to the right saw a small gallery, entirely devoted to a series of black and white drawings illustrative of the Negro Spiritual, "Were You There When They Crucified My Lord?" The unusually striking collection, done by Allan Rohan Crite of Boston, Massachusetts, was recently presented to Bishop Dun by the artist. A recording of the song, played at intervals during the day, showed how closely the artist had followed his inspiration.

In the Chapel of the Resurrection a visual education display, arranged by the Church Book Shop of Washington, included the showing of the new Washington Cathedral Motion Picture. The ante-chapel, always one of the most crowded portions of the exhibit area, was given over to four craftsmen from the Henry Lee Willet



Harris & Ewing

*Marguerite Gaudin of the Henry Lee Willet Studios prepared the cartoon for a memorial window to General George S. Patton during the Festival.*

Stained Glass Studio of Philadelphia. Here the actual processes, from the drawings of the cartoon to the completion of the window, were shown throughout the week.

Of particular interest was the work of the cartoonist, who was engaged in the drawing for a memorial window to General George Smith Patton. It will be installed in the Church of Our Saviour, San Gabriel, California, for which the studio formerly executed a window in memory of General Patton's father. The design of the window was suggested by a needlepoint done years ago for the General by his daughter, and has as its central motif Saint George and the Dragon. In the memorial window the dragon wears a swastika. On the charger's blanket appear the division insignia of Patton's armored divisions and his shield bears the Third Army emblem. Through the border winds a river, symbolic of the many rivers crossed during his campaigns. At the lower left corner is the West Point Shield; at the lower right General Patton is shown reviewing his

## The Cathedral Age

troops from an armored tank. Just above are shown the names of the major battles which he led.

Three times during the week the Chapel of Saint Joseph of Arimathea was the scene of a talk on mural painting by Jan de Rosen, the muralist who created the beautiful "Entombment of Christ" painting above the altar.

As one visitor remarked to a friend, "It will take you at least an hour to go through the crypt corridor, and then you'll have to spend three hours going back again." She might well have added that even then her friend would not have seen all there was to see. Persons interested in the recorded chimes and the mechanics of their transference and installation spent hours studying and listening as Mr. Riggs of Riggs and Jeffreys, Inc., operated the machine.

In the next booth crowds watched John Fanfani, son of the late Italo Fanfani whose sculpture beautifies so much of Washington Cathedral, work his clay model of Moses, and explain the steps by which a sculptor captures his inspiration and assures its eternity in stone.

Favorites with very young visitors were the collection of antique dolls shown by Mrs. James Waldo Fawcett, and the tiny woodcarvings of animals and angels done by her daughter, Miss Claire Fawcett, who also demonstrated painting on a wooden triptych designed by herself. The Beauvoir Elementary School booth, duplicating a youngster's schoolroom and displaying work done by the pupils, was also much visited by children.

The work of the two senior Cathedral schools was limited to exhibits of outstanding art work done during the school year. Both schools were in the throes of final examinations and commencement activities and were thus unable to participate as actively as last year's earlier Festival dates made possible.

Miniature store windows displaying rare examples of early printing created the illusion of an actual book shop for the exhibit of Pursell's Book Store. The attraction of this exhibit, which featured religious books and books for children, was the daily program of book reviews presented by authors who came to the Festival and discussed and autographed their work.

Undoubtedly the prettiest exhibit was staged by the Cottage Herb Garden. Using the raised recess along the wall of the crypt, Mrs. Hans Klagsbrunn, chairman of the committee in charge, reproduced an old fashioned cottage kitchen, including a stove on which merrily bubbled a kettle of brewing herbs. Other features were a display of fresh garden vegetables and suggestions as to the inclusion of herbs in concocting savory salad dressings.

For the second year Mr. Edward B. Grove, well known Washington artist, made a Festival etching of the Cathedral. The 1946 print shows the Cathedral as seen from the south; last year's view having been from the north. Both plates were on exhibit and Mr. Grove and his printer made impressions and sold them, describing the



Mr. Edward R. Grove, right, and his assistant, Mr. John J. Goggin, demonstrate the printing of the second in Mr. Grove's series of Washington Cathedral etchings, created originally for the Festival.



many intricate steps involved in their creation. Proceeds of these sales, and of all others made during the Festival, are donated to Cathedral funds.

A gaily decorated booth was set up by the Cathedral Christmas Card office under the direction of the curator, Mr. John Bayless, the resourceful and indefatigable chairman of the Exhibits Committee. Here cards published in former years were sold and orders taken for the 1946 set.

Several other Cathedral departments, including the library, All Hallows Guild, the National Cathedral Association, the Building Fund Campaign, and the curator's office also held exhibits, as did many other organizations and societies engaged in various forms of religious, sociological, and educational work. These exhibitors included the Church Society for College Work, the National Council of the Protestant Episcopal Church, the Girls' Friendly Society, the National Sculpture Society, the American Bible Society, the National Conference of Christians and Jews, and the Diocese of Washington. Displays of rare and valuable collections of stamps and coins, autographs and seals of the presidents of the United States, autographs and letters, manuscripts and books also attracted many collectors and connoisseurs.

Another interesting demonstration exhibit was the table-studio where Miss Margaret Emery made plaster plaques and small plaster statues, painting and glazing them on the spot. These unusual bric-a-brac are designed by Miss Emery and have religious themes, notably small angels, choir boys, and madonnas.

Complementing the Festival exhibits were lectures, religious services, and concerts expressive of other ways in which man's spirit is lifted up to the glory of God and the enrichment of individual and community life. A stirring sermon on "Pathways to Peace" was delivered by the Rev. Dr. Horace W. B. Donegan, rector of St.



Harris & Ewing

Mrs. Harry S. Truman and Dean Suter pause in their tour of the Flower Mart booths.

James' Church, New York City, at the opening Festival service Sunday morning, May 26. That afternoon the annual Massing of the Colors service, jointly sponsored by Washington Cathedral and the Military Order of the World Wars, had to be held indoors because of the heavy rain. The resultant crowding failed to detract from the impressiveness of this colorful ceremony in which more than 100 patriotic and affiliated organizations participated.

The speaker was the Honorable Kenneth C. Royall, under-secretary of war, who discussed the obligations laid upon the nation by the men who gave their lives that a free nation might live in peace. "The heroes of World War II," he concluded, "are looking to you to preserve and improve a peacetime America. They are also looking to you to preserve the peace with realism. They are expecting America to face the world—in one hand the olive branch of peace, in the other hand a shield representing the power which will in itself discourage any aggressor nation and which, if aggression comes, can defend us against any enemy. As we meet today in this sacred place, dedicated to lasting peace and universal love, may we all, silently in our hearts, pray that we will be worthy of those young men whose

## The Cathedral Age

memory we honor this Sunday afternoon—that we will be faithful to the nation from which they sprang.”

Two outstanding lectures presented in conjunction with the exhibits were Mr. Henry Lee Willet's on "Stained Glass" and one on "Ecclesiastical Sculpture" by Mr. Gaetano Cecere of the National Sculpture Society. A new departure this year was a nature talk and conducted tour of the Cathedral Close, conducted by Mr. Donald McHenry, park naturalist of the Department of the Interior. The unusual variety of the Close plantings, and the abundant bird life, were a revelation to many Washingtonians who had never before realized the extent and beauty of the Cathedral's acres.

As Dean Suter said in his prayer prefacing the concert presented by the American Society of the Ancient Instruments, the ministry of music has always been a blessed and beautiful means of communication between God and man. Three truly great concerts distinguished the 1946 Festival. The performance of the Ancient Instruments ensemble, directed by Mr. Ben Stad, was a unique and unforgettable musical experience. The purity and simplicity of the music, composed during the sixteenth, seventeenth, and eighteenth centuries and played on the instruments of those times, was a revelation to modern music lovers, and the effect was enhanced by the beauty of the setting as the vested musicians, grouped within a circle of tall candelabra, performed in the Cathedral crossing before an audience of more than 500 persons.

The Cathedral Choral Society, long noted for the finished quality of its performance, presented a pre-Memorial Day concert featuring Mozart's *Requiem*, on May 29 in the great choir. Directed by Richard Bales, the singers were assisted by the National Gallery of Art Sinfonietta, under Mr. Bales' direction. This magnificent music was thus given the perfect place and medium of expression, and the prayerful hush which held at its conclusion was a tribute such as few musicians receive. Everyone at Mount Saint Alban was particularly gratified by the ovation—in the form of music critics' reviews published the following day—received by Paul Callaway, Cathedral organist and choirmaster, for his Festival organ recital. In a group of Hymns of the Russian Church he was assisted by the boys of the Cathedral choir. The organ was also augmented by flute, viola, and horn in some selections.

A striking example of the spirit which animated the entire Festival was the enthusiasm of the All Hallows Guild members in charge of the Flower Mart. Metic-

ulously and eagerly planned by a committee headed by Mrs. McCook Knox, the 1946 Mart was the revival of a Cathedral tradition discontinued during the war years. Garden clubs throughout the Washington area participated and all arrangements were made to hold the Mart on the Pilgrim Steps. Bad weather forced its postponement from Tuesday until Wednesday, and despite clear skies that day, the hastily made plans to move indoors to the Saint Albans School gymnasium had to be carried out. Working until late at night the women in charge, headed by the Guild president, Mrs. Albert Lucas, and assisted by men of the Cathedral grounds staff, transformed the barren gymnasium into a profusely blossoming fair ground. Promptly at noon Mrs. Truman, escorted by Dean Suter, Mrs. Lucas, and Mrs. Knox, cut the ribbon spanning the doorway, and the Mart was officially opened to crowds of enthusiastic visitors.

In the afternoon one of the loveliest services held at the Cathedral, the Rogation processional through the Bishop's Garden, took place. Led by the Dean, the Cathedral clergy and choir, a crowd of worshippers



Harris & Ewing

Setting for the Herb Cottage Festival exhibit was a miniature old-fashioned kitchen.

wound through the gardens, stopping at appointed places to ask God's blessing upon the land, the seeds, and the labourers, that they might bring forth an abundant harvest. The service this year, against the background of a starving world largely dependent on America's food, had a new and deep significance.

On the final day of the Festival the Rev. Dr. Samuel McCrea Cavert, general secretary of the Federal Council of Churches of Christ in America, preached at the 11 a.m. Holy Communion. The service was dedicated to consideration of and prayers for Europe's starving peoples, and Dr. Cavert was eloquent in his firsthand reports of conditions there and the

dangers which face the very fabric of peace unless America wisely and generously, in the spirit of true Christianity, meets her moral and social obligations. The real danger, he said, is the spread of nihilism and social chaos born of the mood of desperation now spreading among European peoples. The struggle now is for the life or death of civilization, Dr. Cavert declared, and the only way life can be assured is through peace—a peace built through the creation of a new spirit of manifesting the idea that mankind is "one fellowship under God."

The role which all women can play in holding the world together and bringing peace and security to the nations was the subject of the evensong address made by Mrs. Harper Sibley, president of the United Council of Church Women. Mrs. Sibley spoke of the great place Christ gave to women and how the Church has generally failed to use them. She declared that women have more idealism than men and warned that today survival and idealism are synonymous. In this connection she praised the ideals which inspired the Cathedral Festival, ideals expressing the power of God and mankind's ability to seek and find Him.

The Washington Evening Star of June 3, the day



Harris & Ewing

John Fanfani, son of the late Italo Fanfani, Washington Cathedral sculptor, worked on a clay model of Moses in his booth at the Festival.

following the Festival, carried an editorial which is a fitting conclusion to any report of this great church-community venture:

"The second annual Spring Festival at Washington Cathedral proved again the essential integration of religion, education and charity with every phase of modern life. Visitors to Mount Saint Alban last week found there an inclusive demonstration of the fact that every such great enterprise, wherever it may develop, is related to the arts, the sciences, the businesses of humanity at large. The construction and the maintenance of any church of cathedral status draw upon the resources and skills of the whole universal community. Obviously the power with which the work appeals to the workers comes from the past. The ultimate objective of the task lies in the future. What most engages the attention of living generations, naturally is that phase of the labor which is going forward now.

"It was the function of the Festival to show how the increase of human control of circumstance facilitates the progress of the Cathedral not merely as a beautiful building, but most particularly as a creative center of

(Continued on page 83)

# Patriots' Transept Officially Designated

Building Fund War Memorial Committee Announces Plans for Roll of Honor

**W**AR-service names for the national roll of honor in the proposed Patriots' Transept of Washington Cathedral are now being received daily from all parts of the country, according to the War Memorial Committee of the Cathedral National Building Fund.

The names, representing all branches of military service in the recent and past wars, will be entered in Books of Remembrance to be placed in an arcaded shrine in the east wall of a War Memorial Chapel. The plan for this Memorial Chapel, which is to be a part of the Patriots' Transept, has already won the approval of many Americans who recognize in it an excellent opportunity to perpetuate the memory of men and women who served the nation.

The privilege of enshrining the names and service records is open to all and is not contingent on any consideration other than the expressed wish of families or next of kin, the Committee has announced. The Patriots' Transept, with its national "shrine of each patriot's devotion," will honor both the living and the dead. Their names and records, as they are inscribed in the Books of Remembrance, may be viewed, upon request by anyone wishing to see them.

The South Transept officially became the Patriots' Transept on May 26, the first day of the second annual Festival. The occasion was an important one for Washington Cathedral. In a highly impressive, yet simple and dignified ceremony, the designation represented one of the first steps toward erecting in the nation's capital a beautiful memorial to the men and women who added new and brilliant chapters to America's military history.

The designation ceremony followed the Massing of the Colors. Although held indoors this year because of rain, the colorful service retained all of its significance. The annual tribute to the nation's war dead was sponsored by the Cathedral and the Military Order of the World Wars. Colonel Edwin S. Bettelheim, Jr., directed the procession of flags.

The Rt. Rev. Angus Dun, Bishop of Washington, formally designated the unfinished Patriots' Transept. Participating with him in this rite were the Very Rev. John Wallace Suter, Dean of the Cathedral, and the

Rev. Merritt F. Williams, Canon of the Cathedral, associate chairman of the National Building Fund.

Expected to be unsurpassed in architectural beauty, the proposed addition to the Cathedral will be for America's known soldiers what the tomb at Arlington National Cemetery is for America's unknown soldiers. Decorations adorning the walls will be of an appropriate military design.

When completed, the War Memorial Chapel will be a shrine for those desiring to offer thanks for the safe return of a loved one or to spend a few moments in silent prayer for one who gave his or her life to assure continued peace in the world.

Details of individual war records of service men and women may be submitted to the War Memorial Com-



Harris & Evans  
Bishop Dun, assisted by Dean Suter, the Cathedral clergy and the choir, conducts a brief service in the unfinished south transept, designating it as the Patriots' Transept. This service immediately followed the annual Massing of the Colors on the first day of the 1946 Washington Cathedral Festival.





Harris & Ewing

THE great choir was filled with the sound of voices Sunday, April 28, when the Cadet Chapel Choir of the United States Military Academy at West Point took part in the 11 o'clock service at Washington Cathedral. The beautifully trained voices of 160 choristers, directed by Frederick C. Mayer, chapel organist

and choirmaster, rang out in the traditional song of "The Corps," sang two special anthems, and joined in the musical portions of the service. This was the first time the West Point cadet singers had visited the Cathedral, although the Annapolis midshipmen's choir has sung here.

mittee, Washington Cathedral, Mount Saint Alban, Washington 16, D. C.

The immediate objective of Washington Cathedral National Building Fund is to add five Nave bays and to complete the Patriots' Transept. To achieve this goal, a minimum of \$5,000,000 is required. Meanwhile, after this objective is achieved, the remainder of the Nave, the West Front and Towers, and the great central Tower will still be unbuilt. This construction will cost an additional \$8,500,000.

There is perhaps no way better to express the meaning of the Patriots' Transept and War Memorial Chapel to the armed forces than the words of General Douglas

MacArthur, Commander in Chief of the United States Army Forces, Pacific, who recently wrote Bishop Dun from his Tokyo Headquarters: "Throughout our history the inherent strength of the American character has never asserted itself with greater strength, force, and clarity than when the country was threatened with the violence of war—and blood was the price that our liberties might survive. Then the men and women of America have risen to their full spiritual stature to take their invincible stand.

"To consecrate these immortal qualities of American citizenship of the past in the manner you plan is to provide the inspiration which will insure that American citizenship of the future is no less nobly endowed."

# Bath Abbey, a Cherished Example of England's Gothic Heritage

By H. A. BROCKMAN

*Licentiate of the Royal Institute of British Architects*

THE city of Bath is set amidst the green wooded hills of the West of England and is wrapped and knit together by the silver winding of the River Avon. A recent writer has described the viewpoint from the top of Beechen Cliff as "like being on the Mount of Olives, with the sacred city lying at our feet." His was not the only voice which has been raised in praise of this beautiful place; a city which has drawn to itself and has expressed in its life and appearance the culture of centuries, from Roman occupation to the present time.

The Romans were the first to transform Bath into a place for the enjoyment of health and pleasure. The Saxons followed and were succeeded by the medieval patronage of the Church. Its greatest era was during the 18th century, when the famous Beau Nash drew rank and fashion to its healing springs.

Then it was that the Cathedral became the focal point of the great developments in architecture that were to enrich the city. Royal patronage stimulated the building of fine streets and squares and Bath stone was fashioned into the gracious forms of the renaissance for which the city is so famous. The circus and the Royal Crescent adapted and modified the bold classic orders of Palladio to encompass the curved or circular terraces of single houses into grand palatial compositions set into the slopes of green hills. They overlooked the Gothic center in its river setting below as though from the tiers of a vast amphitheater. The proscenium is the sky itself and the stage is held by the physical expression of the city's past, temporal and spiritual: the tonic waters in their Roman frame beside the medieval fane of the ancient cathedral church.

It is supposed that a Roman temple stood on the site of the Cathedral, but the earliest known religious house in Bath seems to have been a nunnery founded in 676. In 758 the King of Wessex established a monastery there and in 973 Edgar, first King of all England, was

crowned in the Abbey Church. The Abbey became a cathedral in 1091, the status having been transferred from the city of Wells, not far away, and about 150 years later the two foundations were united as a diocese. Since that time the Bishopric has carried the title of Bishop of Bath and Wells.

The present building was begun by Bishop King, in the closing years of the 15th century and in the reign of Henry VII (whose wonderful chapel at Westminster it resembles). During the next 400 years, right down to the present day, various additions, restorations and rebuildings have been carried out, the most considerable having been the vaulting of nave and aisles by the famous architect Sir Gilbert Scott, in the 1860's. This continuous renewal of the church's fabric has been held up as a symbol of the spiritual renewal necessary in the living Church.

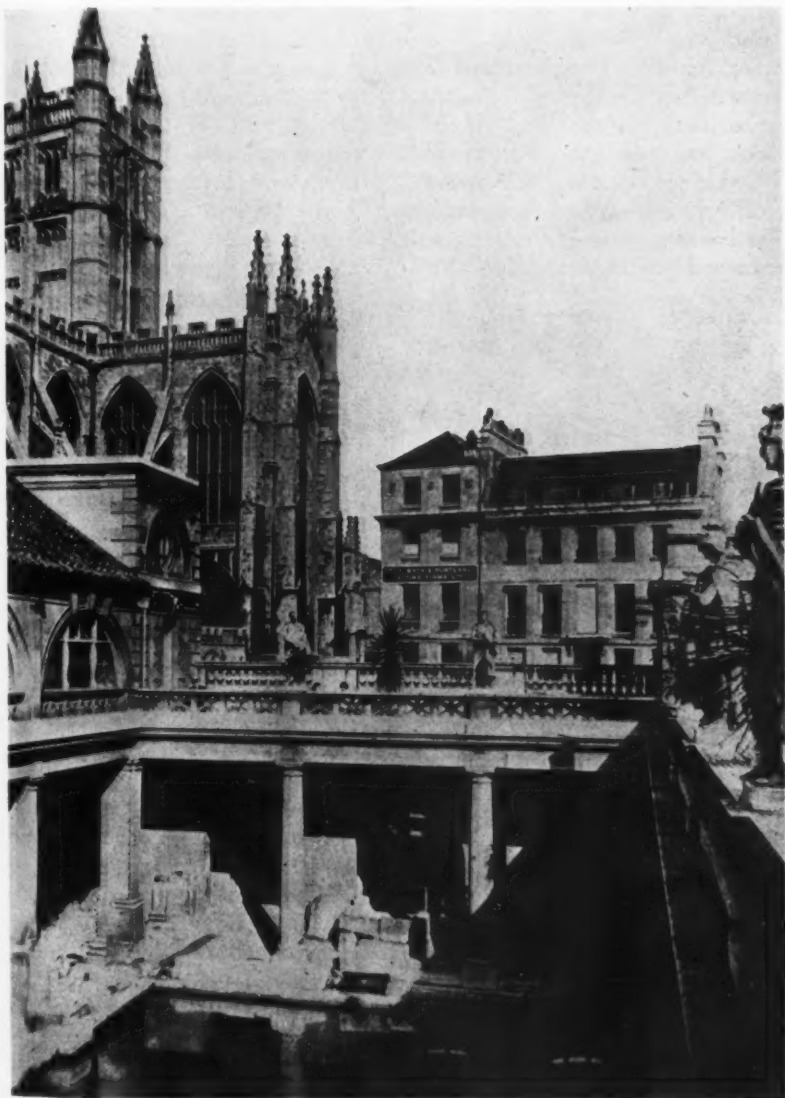
From within the town one comes upon Bath Abbey suddenly, as should always be the case with a good Gothic cathedral. It is surrounded closely by buildings which occupy sites that have crowded up through many centuries to the sacred walls. It appears as a homely building constructed entirely of the local Bath stone, which has weathered in the passage of time to light brown, grey and velvety black. The symmetrical west front consists of a giant window of seven lights flanked by turrets finished with open spires. Upon their faces are sculptured ladders, extending to nearly their full height, with angels ascending and descending; a story in stone of a dream of Bishop King. Behind the west front the nave, with its flying buttresses, goes back to the oblong tower, an unusual but impressive focal point of the whole church, supported in turn by the shorter choir and the small, though architecturally adequate transepts.

Entering the great west door, one sees the glory of the church as the eye is carried upwards, past the clerestory windows, to the magnificent vaults of the nave

and choir roofs. Nothing impedes the vista but the emphasis of the two arches of the crossing. The final stop to this initial view is provided by the intricate but ordered detail of the dazzling east window. At the crossing, the two transept windows add their contribution to this beautiful setting, and the view backward again towards the west door reveals the glowing magnificence of the west window.

The plan of the building is that of a Latin cross, the nave consisting of five bays, succeeded by the crossing and finally the choir, which has but three. The narrow transepts, consequent upon the oblong plan of the tower, which from west to east takes up the space equivalent to only one of the bays, give an impression of great height to the church and renders even more impressive the beauty of the vaulting, which extends to all parts of the building. The vaults in the nave and south transepts are modern, being adaptations of the original style, but those in the choir and north transept and in the aisles are all original and exhibit astonishing and complicated variations which are well worth studying in detail. The church is rich in its monuments, chief of which is the sole remaining medieval chantry chapel of Prior Bird, and includes more than 600 mural tablets.

Architecturally the building is of great significance, being the only cathedral erected in the complete and peculiarly national perpendicular style; it is also the last great English church of the Middle Ages. To appreciate what this means, it is only necessary to realize that the vaulting of the choir, which was carried out some time subsequent to 1504, was approximately contemporary with the work of the Italian master Torrigiano, whose tomb of Henry VII at Westminster, erected in 1512, marked the beginning of the English renaissance which held the stage for the next 300 years. Though all around there is much evidence of the destruction caused by aerial bombardment in World War II, the cathedral still stands, a cherished and unique example of England's Gothic heritage.



British Information Services

*According to legend the Roman bath in the foreground was founded in 863 B. C. by Prince Bladud. It was ancient when Bath Abbey, upper left, was begun in the fifteenth century.*

# Religion Reflected in Buttons

By LILLIAN SMITH ALBERT

IMPORTANT persons and events have been commemorated by artists for centuries. Many peoples, including the Egyptians, Chaldeans, Assyrians, Persians, Mongolians, Greeks, and Romans, left faithful and beautiful records of the life of their times in stone, bronze, marble, wood, ivory and inlay, and paintings.

From early Christian days to the Gothic age, the arts of sculpture and painting are practically the arts of the church. In that era, instead of the beautiful women and heroic men such as the sculptors and painters of Greece and Rome depicted, such characters as the apostles, the Christ, saints, popes, martyrs, and biblical persons are represented in art. Also, from the beginning of the Christian era the huge reliefs, bronze giants, and colossal carvings went into the discard, and sculptors carved and painters painted "little things" and "little scenes," showing all sorts of folk doing every-day tasks. Paintings on wood, ivory, metal, porcelain, and canvas; pictures engraved, struck, or cast in metal, or carved in stone, wood and ivory, are among these miniatures. Many mediums were popular. I shall confine myself chiefly to one division, accessories to dress—buttons.

In looking through old inventories one finds that in nearly every field manufacturers included buttons among their list of products. Hand-wrought and cast silver, gems, both precious and semi-precious, Wedgwood, colored and lacy glass, porcelains, miniatures painted on ivory, skin, or vellum, enamels, cameos, inlays in ivory and tortoise shell, mosaics, hand-chased metals, painted tin, pressed brass—these are but a few of the classifications by which buttons are catalogued.

Charles Dickens, writing about the people of his time, was interested in their occupations and, on a number

of occasions, he made trips to Birmingham, where most of the buttons of that time were made. Each time he returned home with greater respect and admiration for the die-sinkers or medalists who made the dies for metal buttons.

In *Household Words*, a journal he edited between 1852 and 1862, Dickens wrote the following concerning these medalists, "The art comes next to that of the sculptor; and it requires much of the same training. When partially draped figures are to be represented, the

artist engraves the naked figure first and the drapery afterwards, and, to do this well, he must have the sculptor's knowledge of anatomy. He must be familiar with the best works of art, because something of a classical air is required in such an article as a medal. The personification of virtues, arts, sciences—of all abstract conceptions which can thus be presented — must be of the classical type, or in close harmony with it. Think of the skill in perspective required to engrave the Crystal Palace in the space of two or three

inches! Think of the architectural drawing that an artist must be capable of who engraves public buildings by the score! Think of the skill in animal drawing required for the whole series of sporting buttons, from the red deer to the snipe! Think of the varieties of horses and dogs, besides the game! The crest buttons, the lions and the other animals are odd and untrue enough, but, out of the range of heraldry, all must be in perfect pictures. There is surely something charming in the smallest thing done so thoroughly, as if to remind the careless that whatever is worth doing at all is worth doing well. We no longer wonder, as we did, that the button branch is one of the most advanced in the business of the die-sinker and medalist."



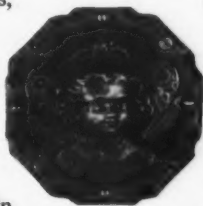
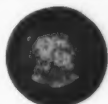


Dickens uses many pages, as well as much time and patience, to describe minutely to his readers just how buttons are struck, assembled, and finished. He is not content with telling about one type only. He describes practically every kind of button worn in his day.

On scarcely any other item of accessory does design play so important a part as it does in buttons, and, looking through the family button box, one comes across many specimens with extremely interesting faces. On many are emblems or devices which have been variously associated with the Christian religion. These include the peacock, dove, horse, unicorn, camel, eagle, fly, snake, fish, wheat and sickle, lily, palm tree, harp, and crown. There are also the heavenly bodies, the moon, and the stars,

serve only the mightiest. A small child begged the giant to carry him across a stream. The child grew heavier with each step, and as Offero sank beneath his burden, the child told him he was the Christ. Henceforth, the giant would be known as "Christoffero, the Christ Bearer." At the extreme right arm of the cross is a pressed metal button, showing Eliezer, Abraham's servant, at the well where he met Rebecca, who was to become Isaac's wife.

Reading from top to bottom of the cross, the pictures include a small brass button with an escutcheon head of Christ; Rebecca giving Eliezer a drink from the well, depicted in pressed metal; and the center head of the Child. Saint Peter, "fisher of men," is shown fishing on the pressed metal button just below the center. A pierced metal button shows the Angel Gabriel,



and there is the cross in many of its forms. On others are little cherubs, lovely angel heads, the Madonna and Child, and the head of the Christ.

One of the largest buttons yet found is the one shown on the opposite page, depicting Abraham's Sacrifice. It measures two and three-quarters inches in diameter. The hall marks indicate that the work was done in the southern part of Russia. This is an eighteenth century silver button, showing much elaborate detail. It is owned by Nelle Parker VanBuskirk of Columbus, Ohio.

In the accompanying display of buttons having a religious motif are a variety of subjects, materials, and craftsmanship. The Angels' Heads button at the extreme left of the arm of the cross is of hand-wrought silver, the design copied from Sir Joshua Reynold's painting, National Gallery, London. Next to it is a pressed brass button, its picture, Moses Watched Over by Miriam, taken from the painting by Paul Delaroche. Elaborate detail characterizes the Head of the Christ Child on the metal button in the center. To the right is St. Christopher, patron saint of seamen and travellers. According to legend, the giant Offero wished to

herald of good tidings. The winged figure below is Peace, and the final one in the group is a pressed metal button bearing a reproduction of the Madonna and Child from Raphael's great painting, "The Sistine Madonna."

There are also buttons bearing familiar quotations. "Remember Thy Creator in the Days of Thy Youth" and "In God We Trust" are two. It is rather singular that these well known sayings should be found on buttons, yet fitting, too, for buttons were in constant use and so were daily reminders to their wearers.

Omega buttons, bearing on the front the last letter of the Greek alphabet, were used on mourning garments and were usually glass of the lustre type. The letter, considered an appropriate emblem of grief and hope, was ordinarily done in black on a white background or white on a black background. The custom was based on the passage, "I am Alpha and Omega, the beginning and the end, the first and the last." The faith expressed was that the destiny of all life is Christ. Thus this type of button is properly classified as religious in motif.

The buttons shown here are but a small group. There is no limit to the religious designs that are reflected on the buttons of our mothers' and grandmothers' days.



# New Bishops Consecrated



*Bishop Wright*

The Rt. Rev. Thomas Henry Wright was consecrated fourth Bishop of East Carolina in St. John's Church, Wilmington, Delaware, on October 5, 1945, by the Presiding Bishop. The Rt. Rev. Thomas C. Darst, retired Bishop of the Diocese, and Bishop Noble C. Powell of Maryland, were the co-consecrators.

Born in Wilmington, Bishop Wright was graduated from the University of the South and Virginia Theological Seminary. Washington and Lee University conferred the D.D. degree on him. He was ordained to the diaconate in 1929 and to the priesthood a year later. His service has been varied, including the chaplaincy at the University of North Carolina, and the associate secretaryship for College Work in the National Council; seven years rector of Robert E. Lee Memorial Church in Lexington, Virginia, dean of Grace Cathedral, San Francisco, California, and rector of St. Mark's Church, San Antonio, Texas. He was also a representative at the World Christian Student Federation meeting in Holland, a regional director of the Church Society for College Work, a member of the executive board and examining chaplain in the Diocese of Southwestern Virginia, chairman of the Department of Missions, Diocese of California, and chairman of the Department of Missions and of Forward in Service, Diocese of West Texas.



*Bishop Emrich*

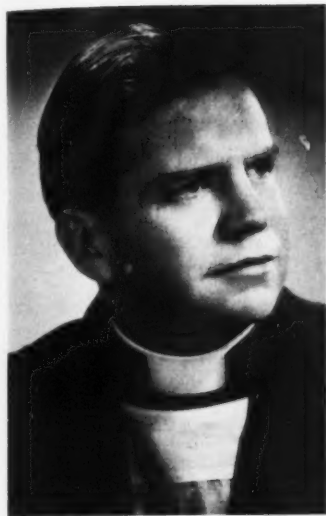
The Rev. Richard Stanley Merrill Emrich, rector of St. Gabriel Church, Marion, Massachusetts, and assistant professor of Christian social ethics at the Episcopal Theological School, Cambridge, was consecrated suffragan bishop of the Diocese of Michigan in Saint Paul's Cathedral, Detroit, on June 11, 1946.

The Presiding Bishop was the chief consecrator and the

Rt. Rev. Frank W. Creighton, Bishop of Michigan, and the Rt. Rev. Frank A. McElwain, former Suffragan Bishop of Minnesota, were co-consecrators. Bishop Henry Knox Sherrill of Massachusetts was the preacher and the presentors were the Rt. Rev. Henry Wise Hobson, Bishop of Southern Ohio, and the Rt. Rev. Angus Dun, Bishop of the Diocese of Washington.

Born in Mardin, Turkey, in 1910, Mr. Emrich is the son of the Rev. Richard S. M. Emrich and Jeannette Wallace Emrich, missionaries to Turkey. He attended Phillips Andover Academy and was graduated from Brown University in 1932. His theological training was received at the Episcopal Theological School and Union Theological Seminary in New York, where he received the B.D. degree in 1935. For the next two years he served as assistant at St. John's Church, Waterbury, Connecticut. He took the Ph.D. degree at the University of Marburg, Germany, in 1938, and was ordained to the priesthood that year by Bishop Sherrill. In the same year he became rector of St. Anne's Church, South Lincoln, where he remained until going to St. Gabriel's in 1944.

Mr. Emrich is the author of "Conception of the Church in the Writings of the German-English Philosopher, Baron Friedrich von Hugel" and of "Earth Might Be Fair." The latter, published in 1945, was the Presiding Bishop's Book for Lent in that year.



*Bishop Hines*

Born in Seneca, S. C., Bishop Hines attended schools there, the University of the South, and Virginia Theological Seminary. He was ordained deacon in 1933 and priest a year later. His first parish work was as assistant at the Church of St. Michael and St. George in St. Louis, Missouri. He then served successively as rector of Trinity Church, Hannibal, Missouri; St. Paul's Church, Augusta, Georgia; and Christ Church, Houston, until his election, in 1943, as a General Convention member of the National Council for a six-year term.



*Bishop Banyard*

The new Bishop Coadjutor of Texas, consecrated on October 18, 1945, is the Rt. Rev. John Elbridge Hines. Bishop Tucker was the consecrator, assisted by the Rt. Rev. Everett Holland Jones, D.D., Bishop of West Texas, and the Rt. Rev. Charles C. J. Carpenter, D.D. LL.D., Bishop of Alabama. The consecration took place in Christ Church, Houston.

The new suffragan bishop of New Jersey, the Rt. Rev. Alfred Lothian Banyard, was consecrated in Trinity Cathedral, Trenton, on September 29, 1945, by the presiding bishop, assisted by the Bishop of the diocese, the Rt. Rev. John Wallace Gardner, D.D., and the Bishop of Newark, the Rt. Rev. Benjamin M. Washburn, D.D., S.T.D.

A native of New Jersey, Bishop Ban-

yard was born in Merchantville and attended public schools there and in Camden before entering the University of Pennsylvania. He was graduated from General Theological Seminary in 1931 after taking one year of study at Philadelphia Divinity School. In 1932 he was ordained priest and became rector of St. Paul's Church in Westville where he served four years before going to Bordentown to be rector of Christ Church. He resigned his rectorate in 1943 to become archdeacon of New Jersey until his election as suffragan bishop.



*Bishop Mason*

Bishop of Chicago. Bishop Mason assumed the duties of Bishop Coadjutor and will assume the full episcopal jurisdiction in October, 1946, when Bishop Moore intends to resign.

Born in St. Louis, Missouri, Bishop Mason was graduated from Washington University in 1926 with the B.A. degree and received the B.D. degree from Virginia Theological Seminary in 1929, being ordained to the priesthood in the same year. Temple University granted him the S.T.D. degree in 1940. After serving as assistant in St. Stephen's Church, Washington, D. C., and St. Agnes' Chapel of Trinity Parish, New York City, he became rector of the Church of the Ascension, New Brighton, Staten Island. In 1942 he joined the staff at national headquarters in New York to work on the Forward in Service plan.

The third Bishop of Lexington, the Rt. Rev. William Robert Moody, was consecrated by the Presiding Bishop at

The Rt. Rev. Charles Avery Mason, S.T.D., became Bishop Coadjutor of the Diocese of Dallas at a consecration service held in St. Matthew's Cathedral, Dallas, on September 21, 1945. Bishop Tucker, the Presiding Bishop, acted as consecrator, and the co-consecrators were the Rt. Rev. Harry Tunis Moore, Bishop of Dallas, and the Rt. Rev. Wallace E. Conkling,

(Continued on page 80)

# The Engulfed Cathedral

By E. B. DYKES BEACHY

CATHEDRALS seem fore-ordained to attract or engender legends and stories. Almost always a Cathedral has a story to tell. One of the most fascinating is that of Mont Saint Michel. No art of any period has ever created a building more beautiful, stately, and impressive than this magnificent ancient abbey rising to a height of 510 feet. It is reputed to be one of the most perfect examples of ecclesiastical architecture in the world. Of eleventh century construction, it tells stories of great men, monks, artists, architects, and musicians; and of the power of the earth and sea.

With repose and self-restraint, this awe-inspiring edifice clings to the summit of a curiously isolated, conical granite rock in the Bay of Saint Michel at the mouth of the Couesnon River, which forms the boundary line between Normandy and Brittany. The Bay of Saint Michel is 15 miles at the mouth, and 8 miles from north to south. It is nearly dry as the tides recede, but fills with treacherous rapidity when the tides advance.

Legend tells that there was once a huge rock standing in the middle of the dense forest of Scissy many miles from the ocean. In prehistoric times the ancient Druids used the rock for their secret rites and built a beautiful temple to Jupiter on the summit. In the year 708, the Archangel Saint Michael appeared in a vision to Saint Aubert, Bishop of Avranches. He commanded him to turn the temple into a monastery. The following year the Bishop founded the abbey. In a short time a mighty earthquake occurred which caused tidal cataclysm. It swept the forest covering the ground. When the water receded, the rock was a mile from the mainland, surrounded by a large, shallow bay. The monastery was left standing alone on the huge, isolated rock.

The first chapel (which has been restored) is on a rocky projection on the north side of the Mont. The ground plans date from 1020, and the central tower, or its piers, from 1058. The church was completed in 1135. In 1203 the abbey was destroyed by Philip Augustus and the present buildings are of later date. The main features are the abbey church, the marvel or mas-

sive north wall of the abbey, the ornate, decorated cloisters, the crypts, with their unusual columns, the cellars, dungeons, guardhouse, and the medieval elevator with an enormous hoisting wheel which was originally operated by a donkey. Mont Saint Michel is entirely built of granite, from the very bottom to the delicate and intricate stonework of its cloisters.

A superb fifteenth century Gothic spire crowns the abbey. It is a fine statue of the Archangel Michael, capping the spire which towers conspicuously 245 feet above the wide expanse of the sandy bay and the low-lying surrounding country. Bastions, ramparts, and towers of the sixteenth century encircle the base, which has a circumference of about two miles. The entrance is through a gate which opens on the single, narrow street of the little village of Saint Michel built around the southern slope.

Music has often been influenced by dramatic mystical, or religious, lore. During a thirty year struggle with unfriendly, unkind critics, the first musical impressionist was working on compositions. As a child he had spent many hours wandering alone by the seashore and in the woods. Many times he had returned from solitary walks, begging his mother to tell him stories about nature, people, and places. As he meditated, he thought of the history he had read in school, of the smoothness, rhythm, richness, and variety of harmonies in the old Gregorian chants, the tones of the bugle in the regiment, the far-reaching chimes of the convent bells, and of the services he had attended in the old Norman Abbey Church on the secluded rock. Mont Saint Michel seemed to sing in a symphony of architecture. Then he thought of the stories his mother had told him. He had been particularly fond of the tale of a wicked daughter, and an enchanted village of the sea.

In the north of France there was a beautiful village named Ville d'Is, sometimes called Ker-Is. It was located on the Etang de Laval and was protected from the tides by a sluiceway. There were two gates to the village, but they were always kept locked. One key fitted both gates. King Grallon, who was a kind and good king, wore the key on a silk cord around his neck. His daughter, the Princess Dahut, was wicked and could not be trusted. The king begged her to lead a better life, but she continued to lead the people in a life of wickedness. The more the king begged her to do better, the worse she acted. The patron saint of the village predicted ruin to the city, but the people laughed at him.

One night when the king was asleep his daughter stole the key from his neck. She crept quietly and silently to





Mont Saint Michel. The reflection of the ancient abbey church suggests the legendary engulfed cathedral said to have inspired Debussy's composition, "La Cathédrale Engloutie."

the main gate to open it for her lover, who was a soldier from an enemy camp. It was dark. The princess was nervous and excited. In her haste she made the mistake of opening the sluice gate instead of the main gate. The water of the ocean rushed in and the beautiful city of Ker-Is was swallowed up.

The old French legend tells that the city is still standing in the bottom of the sea. French peasants say that on days when the ocean is calm and the sun shining brightly, the cathedral spires of the engulfed city may be seen far down in the water. At certain times when the tide is just right, or on quiet peaceful evenings, the melodious chimes of the cathedral bells may be heard as they float upwards. Often, they are so clear that the surface of the water seems to vibrate. At times, they are as gay and festive as during a church fete.

As he pondered over the old stories, the young com-

poser found that he was not interested in the big church standing on the cliff of stone; it was the cathedral submerged in water that appealed to his imagination. With his keen literary instinct, his ability to paint mood pictures, and his musical talent, he gave to the world a melodious composition which is a picture, a story, and a musical composition in one, a blending of rich, unusual harmonies, strange, vibrant chords, and colorful, pleasing tones. Into it he put the romance, literature, theology, philosophy, legend, and mysticism of that great epoch of Christian civilization. He called it "La Cathédrale Engloutie,"—The Engulfed Cathedral.

The next time this music is played think of the old Norman abbey high on the isolated rock, and the beautiful cathedral of the submerged city far down in the water. The Engulfed Cathedral may have been as per-

(Continued on page 79)

## All Hallows Guild

AFTER nine years of devoted service to the Bishop's Garden, Mrs. Daniel W. Knowlton sent her resignation as chairman of the garden committee of All Hallows Guild to Dean Suter in April. At the annual meeting which was held May 15 in the Bishop's House, the dean presented to Mrs. Knowlton, on behalf of the executive committee of the guild, a pair of low silver vases, wrought in the shape of turtles, reflecting her two hobbies, her genius with flowers and her interest in *chelonias*.

Invitations to the annual meeting and tea were issued by Bishop Dun and Mrs. Dun and the guild. Guests were greeted by the Bishop and Mrs. Dun and Dean Suter and Mrs. Suter. Following the business meeting fruit punch was served in the dining room, which was beautifully decorated with several arrangements of flowers.

Mrs. Albert H. Lucas, who has served as president pro tem since the resignation, because of ill health, of Mrs. Charles Warren, was elected to the presidency of the guild. Mrs. C. Carroll Glover, Jr., was named first vice president, with Mrs. Clarence A. Aspinwall as second vice president, Mrs. W. Walter Boyd, recording secretary, and Miss Elizabeth Houghton, treasurer. Mrs. L. Corrin Strong succeeds Mrs. Knowlton as chairman of the garden committee; Mrs. Henry Leonard, chairman of the entertainment committee; and the chairman of membership, and finance committee chairman will be named in the fall.

In the annual reports presented by outgoing standing committee chairmen the need for making the Flower Mart a success was stressed.

Mrs. Knowlton's report praised Mr. William Voight, gardener, whom she termed "an authority on the care of boxwood," and made several suggestions for future plantings in the garden. In closing she said, "The garden has always meant a great deal more to me than I to the garden, and I shall always be interested in All Hallows Guild."

The appreciation of Mrs. Knowlton's long and able service, felt by the Dean and Chapter of the Cathedral and the guild, is best expressed in the words of former president Mrs. Warren, who writes:

No one can realize how much—how many hours—of love and care Mrs. Knowlton has lavished on the garden and on the grounds of the Cathedral Close in these nine years. She has worked not only by day, but at times by



Mrs. Daniel W. Knowlton

night, arising before dawn, or going out at nearly midnight in some of the very heavy snowstorms that come to Washington, and has taken helpers with her, often her children, and brushed and shaken off the heavy inches of snow, which, if left until daylight, might break down and mutilate the precious, historic box entrusted to us by generous donors. She has been in Washington much of the summer and watched over the garden when most of her committee members were away, constantly aiding and assisting Mr. Voight, the faithful gardener in charge of the garden work for so many years. She had the wisdom to select carefully a very fine committee, which formed a band of loyal workers, devoted both to their chairman and to the garden.

It would not be possible to evaluate or even tell of the work that Mrs. Knowlton has given to our garden. It is not possible to accept her retirement from this arduous post without paying tribute to her rare devotion, her loving care, and unceasing labor to perpetuate and increase the beauty of the Bishop's Garden—the beauty that the genius of Mrs. Bratenahl created on that hillside. We can only regret her leaving the chairmanship and wish her every success in the new responsibility she has assumed — that of president of the District Branch of the Farm and Garden Club of America.

## Washington Cathedral Fellowship of Prayer



### FOR OUR COUNTRY



GOD, the Father of all mankind; Behold this our Nation, and shed thy blessing upon our land. Govern our homes and factories, our schools, our recreation. Give us the vision to see and the courage to follow thy purpose for America; and grant that we may now and always choose thy will as our will, thy peace as our peace. We ask it in the Name of him who came to set men free, our Lord and Saviour, Jesus Christ. Amen.

*Every weekday at noon in the Chapel of the Holy Spirit, at The Cathedral Church of St. Peter and St. Paul in the Nation's Capital, this prayer is offered. Wherever you are—in office or shop, at Church or home—join with us in asking God to bless our Country.*

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## All Angels—A Tiny Summer Church

### Like Cathedral, Was Founded by Bishop Satterlee

HIGH in the Catskills, in a region rich in the tradition of Rip Van Winkle, is the Church of All Angels. Although not widely known, protected as it is by its mountain setting, the little church is linked by strong bonds to the Church at large. The same guiding genius who founded Washington Cathedral, the Right Rev. Henry Yates Satterlee, first Bishop of Washington, founded the chapel of All Angels at Twilight Park, New York, in the Diocese of Albany, in the year 1895.

For fifty years the church has looked across the Hudson Valley, far over to the Berkshires. The beauty of the place can only be suggested; breath-taking and awesome, changing always as the light upon the mountains changes. Bishop Satterlee's name for the chapel, All Angels, is an inspired one. Its very setting suggests the heavenly home of the angels.

The church, of natural stone structure, is richly furnished in natural wood. It is a place of quiet dignity where members of the Twilight Park Community, many of them vacationists, worship during the summer months.

For many years All Angels was served by the clergy of the Diocese of Washington, under the direction of Bishop Satterlee; but after his death, it was a natural

move to have the church come under the Diocese of Albany. For a number of years the Bishop of the Diocese, the Right Rev. George A. Oldham, arranged to spend the summer, or some part of it, in the Park. In recent years the Diocese has provided the priests in charge, Bishop Oldham still maintaining his deep interest as guiding spirit.



*Church of All Angels at Twilight Park, New York.*

## National Women's Committee Meeting

THE enthusiastic interest evidenced at the annual meeting of the National Women's Committee of the National Cathedral Association reflected the substantial growth of the work during the past year and augured well for continued expansion. Seventy-one persons, representing twenty-three states, attended the three-day session held May 7, 8, and 9 at the College of Preachers.

Mrs. Allan Forbes, national chairman, called the meeting to order Tuesday afternoon and Dean Suter welcomed the delegates. Speakers at this session were Mrs. Theodore O. Wedel, secretary, who discussed methods of presenting the Cathedral project to win the support of persons throughout the country, and Mr. Walter B. Clarkson, president of N.C.A., who reported on membership and led a discussion of the need for revision of the now out-dated Cathedral motion picture. That evening, following dinner at the College with Bishop Dun and Mrs. Dun, the Bishop talked informally on the place of Washington Cathedral as a symbol of, and center for, the growing unity of Protestant churches.

Wednesday morning the members visited the White House where they were received by Mrs. Truman, who was unable to entertain at tea because of the national mourning period following the death of Chief Justice Stone. Luncheon that day was at the National Cathedral School for Girls, Miss Mabel Turner, principal, being the hostess. In the afternoon Canon Merritt F. Williams, vice-chairman of the Cathedral Building Fund Campaign, met the delegates in the Cathedral and presented the story of the present campaign to raise funds for the completion of the Patriots' Transept and additional bays of the nave. Evensong, and an organ recital by Dr. T. Tertius Noble, organist emeritus of St. Thomas' Church, New York City, followed Canon Williams' inspiring talk.

The many ways in which the Cathedral is extending its services to meet the needs and interests of various groups was the theme of Dean Suter's informal talk, following dinner at the College of Preachers at which

he and Mrs. Suter were guests of honor. Dean Suter suggested that the Women's Committee appoint advisory committees on certain Cathedral activities. The executive committee subsequently named Mrs. William N. Bullard, assisted by Mrs. Shaun Kelly, as chairman of an advisory committee on Christmas cards; and Mrs. Schuyler Black, assisted by Mrs. Norman Livermore and Mrs. Frank S. Johns, as an advisory committee on THE CATHEDRAL AGE and other publications. All members were asked to submit suggestions to these two committees.

Mrs. Forbes presented her report as national chairman at the meeting Thursday morning, preceding the reports of the state regents. In addition reports were read from regents in Arizona, California, Connecticut, New Jersey, Idaho, New Mexico, and Tennessee, who were unable to attend the meetings. Upon presentation of their names by Miss Mary Johnston, nominating committee chairman, Miss Virginia Cork, regent of West Virginia, and Mrs. Louis Julianne, regent of Mississippi, were unanimously elected to the executive committee for terms to expire in 1949. Other speakers at the final session included the executive secretary, Dr. Ernest Stockton, and Canon Williams, who outlined the role members might play in the national building fund campaign.

The meetings were climaxed by attendance Thursday evening at the dinner held at the Mayflower Hotel to open the Washington campaign of the national building fund drive.

Present at the annual meeting were Mrs. E. M. Archer, regent, Mrs. Arthur L. Adams, Mrs. Clayton Taylor, and Miss Aurelle Burnside, Arkansas; Mrs. Irving Warner, regent, Mrs. Charles A. Terry, Jr., Mrs. Rowland G. Paynter, Mrs. William S. Denham, Mrs. Macmillan Hoopes, Mrs. Walter J. Laird, Delaware; Mrs. ZeBarney T. Phillips, regent, Washington, D. C.; Mrs. Edwin A. Peeples, regent, Mrs. T. O. Sperl and Mrs. W. B. White, Georgia; Mrs. R. F. Ballinger, Indiana; Mrs. William F. Bumsted, Kentucky; Mrs. Sifford Pearre, regent, Mrs. Horatio Hall Whitridge and Mrs. Edward Stinson, Jr., Maryland; Mrs. Charles E. Bacon, regent, Mrs. Allan Forbes, Mrs. Samuel Eliot and Miss Elizabeth Burt, Massachusetts; Mrs. Shaun Kelly, regent, Mrs. Edgar Bosworth, Mrs. Ralph Bosworth, Mrs. Lyall Dean, Mrs. C. Grant Bowker and Mrs. Grico Kennelly, West Massachusetts; Mrs. Arthur McGraw, regent, Mrs. S. McP. Rutherford, Michigan; Mrs. Louis N. Julianne, regent, Mrs. George Parker, Mrs. Homer





Harris & Ewing

*The Rt. Rev. Angus Dun, Bishop of the Diocese of Washington, points out the Patriots' Transept as it appears on an architect's conception of the finished Washington Cathedral. Funds to complete the transept, which will honor the men and women who served the Nation in the recent and past wars, are now being sought in the present national building fund campaign. Shown with Bishop Dun at the Mayflower Hotel dinner marking the opening of the fund drive in Washington, are the Very Rev. John W. Suter, dean; the Hon. George Wharton Pepper, national chairman, and the Rev. Dr. Joseph R. Sizoo, pastor of St. Nicholas Collegiate Church, New York City. All took part in the Washington dinner program, May 9, which was attended by more than 400 guests.*

Rhymes and Mrs. Irving Smith, Mississippi; Mrs. Alexander Richardson, regent, Nebraska.

Mrs. Cleveland F. Bacon, regent, Miss Winifred H. Bonnell, Mrs. Walter Lemmon, Mrs. Guy Despard Goff, Mrs. Oliver H. LaFarge, Miss Phoebe W. Andrews, Mrs. Frederick W. Rhineland, Mrs. Francis B. Thurber, Mrs. Benjamin F. Fitch and Miss Florence Schieren, New York; Mrs. Schuyler L. Black, regent, Mrs. Alfred Lewis, Mrs. Floyd Coursen and Mrs. William Jordan, Central and Western New York; Mrs. Edward C. Griffith, regent, North Carolina; Mrs. Walter G. White, regent, Ohio; Miss Mary E. Johnston, regent, and Mrs.

J. P. Williams, South Ohio; Mrs. W. A. Lybrand, regent, Oklahoma; Mrs. William Horsfall, regent, Oregon; Mrs. E. A. VanFalkenburg, regent, Pennsylvania; Mrs. Elmer Hess, regent, and Mrs. Milton Parran, Western Pennsylvania; Mrs. G. Maurice Congdon, regent, Mrs. G. Pierce Metcalf and Mrs. Bruce Merriman, Rhode Island; Mrs. Louis D. Simonds, regent, South Carolina; Mrs. E. M. Perkins and Mrs. George T. Welford, Tennessee; Miss Janice M. Overfield, regent, Utah; Mrs. Frank S. Johns, regent, Virginia; Miss Virginia C. Cork, regent, and Mrs. V. Eugene Holcombe, West Virginia; Mrs. Victor Stamm, regent, and Mrs. Howard F. Weiss, Wisconsin.

# The Bishop's Garden Grew Around a Font

By FLORENCE T. DRANE

WHEN the Bishop's Garden at Washington Cathedral on Mount Saint Alban was just beginning, one of the many memorials given was an ancient stone Baptismal Font. It had been brought from the old world by the sculptor, George Gray Barnard, whose expert knowledge had dated it as of the time of King Charlemagne, a full thousand years ago.

To surround this venerable treasure with the proper planting, the garden's architect, the late Mrs. G. C. F. Bratenahl, fitted for the task by training and special gifts, made careful research into records of medieval gardens. She found the record she sought in the Latin diary of a medieval monk, Walafred Strabo. With loving care he had set down a daily record of the herbs and flowers he tended in his monastery garden. In the turbulent days of the dark ages such cloistered gardens alone preserved for civilization the gentle arts of healing and of husbandry.

In America, the lore of herb gardens, well understood in the days of our colonial grandmothers, had generally been forgotten and the garden's architect had to collect from far and near the roots and seeds she needed, some even from the old world whence the ancient font had come.

The majestic architecture of the Cathedral with its rich symbolism of Christian faith draws thousands of visitors, and among them many with an interest in gardens and in growing things. To these the little Herb Garden (Hortulus, as it was called in the ancient days) proves the source of such special interest that from all over the country come letters asking information on herbs and on how to grow them and use them.

That interest called into existence the Cottage Herb Garden which stands surrounded by its old stone wall near the entrance to Washington Cathedral. From it, herb plants go now to all parts of the country. On the shelves in the Cottage are small jars of dried herbs and of special herb blends. The book table carries books and pamphlets with suggestions for herb gardeners, and

with recipes of the subtle art of flavoring; the latter a particularly stimulating addition to present-day cooking.

Basil, sweet marjoram, savory, tarragon, thyme,—their names spell magic today just as they made magic of a different kind hundreds of years ago. The art of natural flavors, such as women have practised from time immemorial, is no longer a mere hobby. It is taught now in diet courses and in home demonstration classes throughout the country. It is a subject of perennial interest in the household and in gardening programs in magazines and over the radio. The endeavor of the Herb Cottage is to foster an interest in this ancient and homely art which adds spice and flavor and legendary fragrance to window-box or kitchen garden.

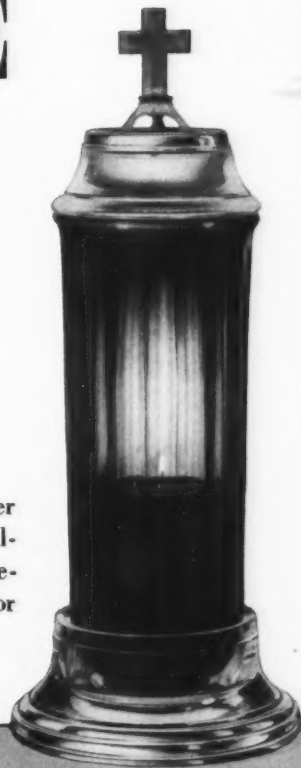
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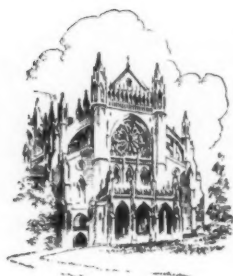
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## Washington Cathedral Chronicles



### European Relief

Early in May the Dean of Washington Cathedral, the Very Rev. John W. Suter, appointed as the Cathedral Committee for World Relief the Rev. George J. Cleaveland, Mrs. F. M. Knox, and Mr. Griffith C. Barry. After consultation with the Dean, this committee inaugurated a program providing effective means whereby the Cathedral staff, institutions, and worshippers might have the opportunity to share in the Christian movement of extending immediate assistance to needy brethren throughout the world.

At this writing, as a result of the generous gifts of the Cathedral staff, Cathedral schools, Cathedral worshippers, St. Albans Boy Scout Troop No. 5, and friends of the Cathedral, more than \$1,400 in cash and more than a ton and a half of food and clothing have been collected and sent to the United Church Relief Center, New Windsor, Maryland, and other agencies, to be shipped by them, in the name of the donors, for world relief. The money collected has been designated for the purchase and shipment of ten or more heifers, that milk may be provided for little children.

Saint Albans School for Boys contributed \$365.63 toward the purchase of two or more heifers over and above the many other charitable contributions made by them during the past scholastic year. Boy Scout Troop 5, Mr. John H. Bayless, scoutmaster, made the generous gift of \$125, designated by the boys for the purchase of a heifer. The Cathedral staff contributed to the heifer project the sum of \$248.10. The rest of the money required for the purchase and shipment of the ten or more heifers was contributed by friends of the Cathedral and worshippers at its services. The relief program at the Cathedral will continue as long as needed.

The children of Beauvoir Elementary School contributed one hundred garments and 450 cans of food. Their offering for the relief of their brothers and sisters of other lands was received and dedicated at a simple but impressive service conducted in the crypt outside Bethlehem Chapel by Canon W. Curtis Draper, Jr., and Canon Cleaveland.

During the past six months the girls of the National Cathedral School have been most active in relief work. They have sent thirty parcels of food and clothing to France; twelve packages to Greece; contributed 125 articles of food to the Cathedral drive for world relief; sent new material for clothing to the Near East Foundation; contributed two boxes of clothing to the American Association of University Women's relief effort; and sent three boxes of materials for the kindergarten work carried on under UNRRA. They have also contributed \$100 to the World Student Service Fund for aid to destitute students, and, last but by no means least, they have adopted a war orphan, a little Dutch boy, under the Foster Plan for War Orphans and have undertaken for one year the care of a little Czech girl.

We of Washington Cathedral desire to extend our deep gratitude to all who by their generosity have enabled us to serve our fellow men in this hour of great need.

GEORGE J. CLEAVELAND

### New Chapter Member

The election of the Rt. Rev. Arthur R. McKinstry, D.D., Bishop of Delaware, to the Cathedral Chapter brings to the service of Washington Cathedral an outstanding leader. Bishop McKinstry, who was elected at the April 26 meeting, was welcomed to the chapter in June.

### Chief Justice Stone

The significance of Washington Cathedral's place in the national capital was again emphasized when, on May 25, the completed portions of the Cathedral were filled to overflowing for the funeral of Chief Justice Harlan Fiske Stone. First among the mourners, who represented all branches of the U. S. government, as well as foreign governments, was President Harry S. Truman.

Justices of the Supreme Court, with former Chief Justice Charles Evans Hughes and Associate Justice James McReynolds, were honorary pallbearers. Bishop



## Summer, 1946

Dun and Dean Suter took part in the service, assisting the Rev. Dr. Fleming James, dean of the School of Theology at the University of the South, who was a personal friend of the late Chief Justice.

### Cathedral Sunday

Inaugurating what is expected to become an annual custom, the second Sunday in May was designated as Cathedral Sunday and marked by a special service interpreting the place and meaning of the Cathedral in the lives of individuals, the community, and the nation. An invitation to attend the service was issued by Bishop Dun to all members of the Washington Building Fund Campaign Committee, workers, and their families, in the hope that the service might assist them in interpreting the Cathedral to prospective donors.

In his sermon Dean Suter showed how the Cathedral reveals God both as a transcendent, awesome power, and as an intimate companion and loving Father. Likening the symbolism of the Cathedral to a book, Dean Suter said that as a book has an over-all plot or main theme, so too does the Cathedral. "A cathedral," he said, "is a huge cruciform mass of space inclosed in, and defined by, walls and roofs. This cross dominates everything. By this cross, says Christianity, and by it alone, we are saved."

### Cathedral Aides

The sound knowledge, loving interest, and unfailing courtesy of the Cathedral Aides monthly make thousands of new friends for Washington Cathedral. The aides, directed by Mrs. James A. Saltsman, are on duty in the Cathedral throughout the day, ready to greet visitors, and to conduct groups through the building, introducing them to the beauty and history and worship of the Cathedral. All but two of the nineteen women now serving as aides are volunteers, and all give long hours of faithful service.

The increasing number of visitors, noted throughout the past few years, and always reaching a peak during the spring months when many large groups of school children come to Mount Saint Alban, has put a real strain on the aides. More volunteers are needed. With a tour scheduled every half hour, and the peak month, April, 1946, showing a total of 26,432 Cathedral visitors, the amount of work devolving upon the aides may be readily understood. In May those who came to the Festival exhibits and programs were not counted, so that

the total visitors' figure, lower than that of April, is not a true picture.

Now serving as Cathedral Aides are Mrs. P. L. Wilson, Mrs. James Henderson, Miss Isobel Brown, Mrs. Charles Hamilton, Mrs. Robert Luce, Mrs. Mary Gaylor, Mrs. L. Ostendorf, Mrs. Morris Morton, Miss Anna Burchard, Mrs. Howard Marlow, Mrs. S. M. Johnson, Mrs. Nina Tribble, Mrs. R. Price, Miss Addie Brown, Miss Madge Cooke, Miss Eliza Parkins, Miss Harriett Luhn, and Mrs. Mason Smith.

### Beauvoir Principal Returns

Mrs. Elizabeth Glascock Houghton has returned to Mount Saint Alban and will serve as principal of Beauvoir for the coming school year. Associated with the elementary school since its beginning, first as teacher and after its establishment as a separate institution in 1939 as principal, she resigned last winter, shortly after her marriage to Mr. Carlos C. Houghton. It is with pride and appreciation as well as very real pleasure that her associates welcome her return. THE CATHEDRAL AGE congratulates Beauvoir on its good fortune.

### Theodore W. Noyes

The death, on July 4, of Theodore W. Noyes removed the last surviving member of the original board of trustees which in 1893 incorporated the Protestant Episcopal Foundation of the District of Columbia. Washington Cathedral shares the loss of this great man with thousands of citizens of Mr. Noyes' native city, where he was editor in chief of *The Evening Star*, and a leader in cultural, civic, and philanthropic enterprises. Although Mr. Noyes resigned from the Cathedral Board of Trustees in 1899, seven years before it was reconstituted as the Cathedral Chapter, he remained a loyal and interested friend and in 1937 was elected an honorary member of the Chapter. (*The brevity of this notice was occasioned by the fact that THE AGE was on the press at the time of Mr. Noyes' death.*)



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# Cathedral Schools Commencements

THE Rt. Rev. Angus Dun awarded diplomas to twenty-seven Saint Albans School students on June 1 and to fifty-three graduates of the National Cathedral School for Girls on June 4. Commencement services for both schools were held in the great choir of the Cathedral.

## SAINT ALBANS

The Rev. Dr. Charles Leslie Glenn, rector of St. John's Church, Washington, made the commencement address at the 10:30 a.m. graduation service. The class included Albert Bayliss Akers, James Alfred Anderson, Chapman Barry, George Cabel Carrington, Jr., Derick January Daniels, Richard McClurg Fletcher, John Allison Galloway, Osborne Bennett Hardison, Jr., Thomas James Hartford, Jr., Harold Sherlock Harwood, Jr., Maurice Kingsley Heartfield, Jr., Peter Hill, Henry Witte Jones, Jr., Gordon Fitzgerald Linke, George Rodman Lucas, George Michael McHugh, Charles Annistone Orem, Henry Garnett Plaster, Jr., John Philip Smith, Robert Lewis Smith, Edwin Tillman Stirling, and Ralph Chester Williams, Jr., all of Washington; John Hogg Austin, Jr., Philadelphia; Thurston Richard Baxter, Springfield, Ohio; John Thomas Kelley III, Germantown, Md.; William Abner Linthicum, Jr., Rockville, Md.; and Don Lorenzo Stevens, Jr., New York City.

The Satterlee Medal for top scholarship in the Upper School went to Ralph Chester Williams, Jr., who also received the Thomas Hyde Medal for the best all-round boy in the opinion of faculty and students alike. George Rodman Lucas received the Epiphany Prize for the student best exemplifying the Christian virtues, from the students' viewpoint. The Joshua Evans III Memorial Prize for Service to the School was awarded to Robert Lewis Smith.

In the Lower School the scholarship prize was given to Gwynne Huntington Wales of Winnetka, Illinois, and the Theodore Gill III Memorial Prize to the best all-round boy went to Michael James McCabe of Washington. The Harvard Club Award for the outstanding member of the Fifth Form was given to Paul Edgar Shorb, Jr., of Washington, who also received the Gold Cross, symbol of his selection as Head Prefect for the year 1946-1947. His brother, Robert Henry Shorb, won the American Legion Award as the most outstanding boy in the Third Form.

Silver Crosses were presented to the incoming prefects: Edgar Thomas Bellinger, David Giles Carter, Avery Coonley Faulkner, Robert Melville Griffin, Jr., John Oliver Hart, John Hinton, Jr., Bruce Irvine Meader, and Jonathan Chamberlain Williams. Newly-elected members of the Student Vestry who received their badges of office, included Willits Dyer Ansel, Barnum Lawrence Colton, Jr., John William Flood Faircloth, Richard Alfred Norris, Jr., and Robert James Luce.

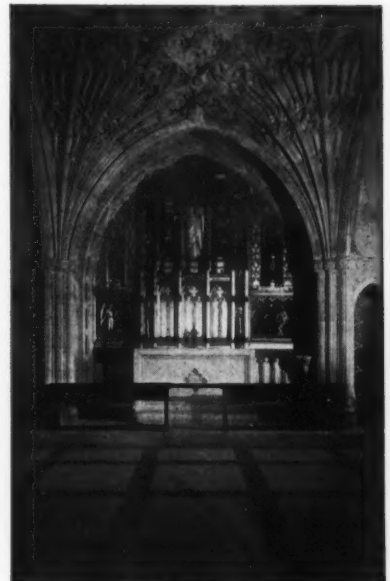
Immediately following the service, the Class of 1946 stained

glass panel was dedicated in the refectory by the headmaster, the Rev. Albert H. Lucas.

## SCHOOL FOR GIRLS

The commencement program at National Cathedral School for Girls opened formally on Sunday morning, June 2, when the graduating class made a Corporate Communion in the Cathedral. That evening Class Day exercises were held in Whitby Hall. The sun shone Monday afternoon for the traditional Flag Day exercises on the campus. The white-gowned students, led by the senior class, formed a circle about the flagpole to hear a short address by Admiral Chester I. Nimitz, and announcement of the annual awards, made by Miss Mabel Turner, principal.

The school's highest honor, gift of the flag which has flown over the school during her senior year, went to Bettie Warner of Bethesda, Maryland, for outstanding scholastic achievement. Jean Freas of Washington received the Hyde Prize in English.



*Children's Chapel*

Marble flooring here, as well as in many other sections of Washington Cathedral, was executed by the  
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and the Gwin Award for Citizenship was won by True Nash of Washington. Art medals were awarded to Betsy Wells of Chevy Chase and Ann Hammel of Washington. Avice Stevens of Washington and Virginia Tague of Corpus Christi, Texas, received prizes for their performance in a *Time Magazine* current events contest. The Helen Harker Gift, awarded annually to the senior who best represents the ideals of N. C. S., was presented to Nancy Alley of West Palm Beach, Florida. Announcement was also made of three Bishop's Scholars, seniors who maintained a high standard of academic excellence throughout the four year course: Jean Frantz and Bettie Warner of Bethesda, and Avice Stevens. Music scholarships for next year were awarded to Patty Frohman, holder of a scholarship this year, and to Doris Ostrander, both of Washington.

The graduating class included: Ann C. Belser, Clyde C. Brantley, Ellen Dorn, Catherine Lee DuBois, C. Day Ely, Mary Alice Fravel, Jean Freas, Llewellyn Good, Mary Alese Greear, Gwen Groves, Ann Hyde, Louise Leahy, True Nash, Margaret Rogers, Courtney Rogers, Avice Stevens, Robin Stickle, Ruth Stickle, and Barbara Ann Walker, all of Washington.

Nancy Alley, West Palm Beach, Florida; Frances Baker, Baltimore, Maryland; Ann Barksdale, Lynchburg, Virginia; Allison G. Brush, Laurel, Mississippi; Susie Campbell, Wytheville, Virginia; Mary Jane Colton, Joy Herrmann, Nancy Kear, Carter Prescott, and Betsy Wells, Chevy Chase; M. Sue Dixon, Hewlett, Virginia; Virginia Dougherty, Carlisle, Pennsylvania; Mary Earthman, Murfreesboro, Tennessee; Martha Ellington and Elizabeth Memminger, Asheville, North Carolina; Jean Frantz and Bettie Warner, Bethesda; Elizabeth H. Freret, Shirley Lyons and Margaret Lemle, New Orleans, Louisiana; Eleanor deGrange, Winchester, Virginia; Frances Griffith, Charlotte, North Carolina; Jane Hafner, Houston, Texas.

Also, Mary Haley, Winter Park, Florida; E. Garland Hunter, Rock Hill, South Carolina; Roxanne Kuter, Binghamton, New York; Anne Lindgren, Reading, Pennsylvania; Maury McGee, Sewanee, Tennessee; Ethel Sachs, Hatboro, Pennsylvania; Betty Lee Salladay, Akron, Ohio; Caroline P. T. Scott, Lexington, Kentucky; Helen Sterling, Buckingham Valley, Pennsylvania; Virginia Tague, Corpus Christi, Texas; and Janet R. Young, Beaver, Pennsylvania.



## HERBS IN LATE SUMMER

SUMMER salads gain new piquancy when tossed with an herb vinegar—or made with mayonnaise to which a teaspoonful of dried herbs has been added.

Another late summer spot for herbs is the preserving kettle. Pickles, of course, but jams and marmalades too challenge the taste and ingenuity of the herb lover. The Cottage Herb Garden shelves have herb vinegars as well as dried herbs for flavoring salads, soups, meats, sauces, and stews.

Books on how to grow and use herbs can be ordered from the Cottage book shelf. A booklet of special, tested recipes for cookies has been printed by the Cottage. Little jars of herb seeds may be ordered to go with the cooky booklet.

*A card of inquiry will bring information and prices on vinegars, dried herbs, and blends for the kitchen. Address The Cottage Herb Garden, Washington Cathedral, Washington 16, D. C.*



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## Letters to the Editor

Yesterday I was opening my box of books which has just arrived. In it I had a copy of THE CATHEDRAL AGE giving the story of the Consecration of the Right Rev. Angus Dun.

It so happened that the House of Bishops of the Chung Hua Sheng Kung Hui was meeting in our home. I showed my copy to the Rt. Rev. Y. Y. Tsu of Yun-Kwei. His picture appeared on the cover and inside. He had not seen the copy of your paper and was much interested, as were the other Bishops. He would very much appreciate it if you could send a copy to him at his home in Kunming, Yunnan. I know that you would be happy to do this for the Church in China if there is an extra copy to be had. Everyone was much impressed by the beautiful way in which the magazine was made up and with the pictures.

I always have a soft place in my heart for the Cathedral in Washington for I was ordained to the Diaconate in Bethlehem Chapel in 1925 by Bishop Freeman.

Thanking you for doing this for us.

CLAUDE L. PICKENS, JR., *Acting Treas.*,  
American Church Mission of China,  
874, Chang Teh Lu, Shanghai.

\* \* \*

I was very pleased to receive the copy of the autumn number of THE CATHEDRAL AGE, and to find that you had found it of interest to print the letter I wrote to your Dean when your congregation sent a gift towards the renovation of our own St. Paul's Cathedral. I did, indeed, consider that gift to St. Paul's a noble gesture, and felt, when I was writing, that I must be speaking for a great many folk here, in appreciating it.

London is gradually recovering from her serious and extensive war wounds. But the scars will long remain and so much of beauty and great age among our fine old buildings has gone, that we are more than delighted St. Paul's escaped so well—the Westminster Abbey, too.

The articles and illustrations in your magazine interested me in many ways. I particularly enjoyed the article and illustrations on St. Bartholomew's, Park Avenue, for I attended services there when in New York in the winter 1941 or 1942, and thought it a most beautiful interior. Should a similar article on the Rockefeller Church in Riverside Drive appear in your magazine, I'd like very much to have a copy of that, for this was another fine New York church I particularly enjoyed visiting.

HAROLD J. WRIGHT,  
14 Old Bond Street,  
London, W. 1, England.

At last the regulations permit of money being sent from here to America and so I have given instructions to the bank to send my arrears of subscription to the Cathedral, and a sum of £9 Sterling, \$36.22, was forwarded on March 28 being the amount I calculated was due since I last was able to pay my membership, which was December, 1940. Therefore, 6 years @ 30/- per year was £9—equivalent to \$6 per year. This was to include Christmas cards when available, and I always liked your selection. I cannot tell you how I appreciate THE CATHEDRAL AGE which came regularly during the war, but now the last came a year ago and I wondered why it had stopped and miss it greatly. I wrote saying I would resume my subscription as soon as circumstances allowed so I hope I may have the last four numbers now.

I can never forget the impression made on me by my visit to your beautiful Cathedral in 1935, and the wealth of devotion and skill and thought which was making it one of the great things in the world.

The death of Bishop Freeman who did so much was a hard and sad blow I feel sure to all who worked with him, but he has left an indelible mark of his service behind.

With kind regards and hoping my subscription reached you safely,

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## The Engulfed Cathedral

(Continued from page 67)

fect in architectural detail as Mont Saint Michel. Listen closely and you will hear the sounds of the bells as they float upward from the depths of the ocean.


The writer of mood pictures was born at Saint Germain-en-Laye, France, on August 22, 1862, and named Claude Achille Debussy. Very little is known about his boyhood or early life except stories of his great love of nature and music. From the time he was twelve years old he attracted attention as possessing remarkable musical ability.

As a young man he served with a regiment in France. Many times he said that his greatest joy was in listening to the resonant sounds of a bugle, and the ringing tones of the bells which were rung daily in a nearby convent. As he travelled through France he attended services in the old churches and cathedrals, among them the abbey church on Mont Saint Michel. He was a lover of religious art and architecture and he became well versed in church history and ancient music.

Debussy entered the Paris Conservatory and studied with Marmontel, Lavignac, Massenet, and Guiraud. He won many prizes in piano playing, accompanying, fugue, counterpoint, and, in the last year, the coveted Grand Prix de Rome, for his cantata, "L'Enfant Prodigue." After his graduation in 1884, he went to Russia where he studied native music, particularly the works of Moussorgsky. Then he returned to Paris and began to compose.

About this time impressionistic painting became popular. Debussy decided that music as well as the other arts could be suggestive, so he gave to the world the first impressionistic music. Because he departed from the established forms his compositions often brought rebuke instead of praise.

An impressionistic opera was his greatest work, a lyric drama which he called *Pelleas et Melisande*. He spent ten years working on it, but it assured him fame and position. He also composed many colorful and symphonic orchestral numbers such as *Nocturne*, *La Mer*, and *Iberty*, but nothing lovelier or more popular than *The Engulfed Cathedral* which combines the wonders of nature with the history, legends, and folklore of France.



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## New Bishops

(Continued from page 65)



Bishop Moody

Christ Church, Lexington, on October 24, 1945, with the Rt. Rev. Charles Clingman, Bishop of Kentucky, and the Rt. Rev. James M. Maxon, Bishop Coadjutor of Texas, as co-consecrators.

Bishop Moody was called to the episcopate from the rectorship of Christ Church, Baltimore, Maryland. He had formerly been rector of St. Andrew's, Lawrenceville, Vir-

ginia; Emmanuel at Callville, Virginia; St. Mark's, Cochran, Virginia; Silver Spring Parish, Maryland, and St. Mark's Church, Washington, D. C.

Born in Columbus, Mississippi, Bishop Moody studied at Hampton-Sydney College, Columbia, and George Washington universities, and Virginia Theological Seminary. He was ordained to the diaconate in 1926, and to the priesthood the following year. In 1932 he taught at St. Albans School for Boys, Washington.



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## Notes from the Editor's Desk

The author of *Religion Reflected in Buttons*, Miss Lillian Smith Albert, is also the author of *A Button Collector's Journal* and *A Button Collector's Second Journal*. She is the editor in chief of the publications of the National Button Society and president of the New Jersey Society. The illustrations, with the exception of the large silver button shown on page 62, are all taken from items in Miss Albert's collection.

\* \* \* \*

The United States Bronze Sign Company has announced the opening of a new plant, located at Woodside, Long Island. Founded twenty years ago, the company has become a leader in the manufacture of bronze tablets, memorials, portraits, honor rolls, and similar products. THE CATHEDRAL AGE takes

this opportunity to congratulate the company and wish it continued success.

\* \* \* \*

Mont Saint Michel, of which E. B. Dykes Beachy writes in her article on "The Engulfed Cathedral," is of particular interest to lovers of Washington Cathedral, especially those who are familiar with the Chapel of St. Joseph of Arimathea. It was the *Crypte des Gros Piliers* under the 15th century apse and choir of the abbey which inspired this unique crypt chapel in the heart of the Cathedral Church of St. Peter and St. Paul.

Visiting Mont Saint Michel in 1922, Washington Cathedral's architect, Mr. Philip H. Frohman, was impressed by the huge round pillars of the abbey crypt and conceived the idea of building similar piers, larger than the *gros piliers*, in the crypt of the Cathedral. Three years later, while inspecting the progress of concrete work in the foundations below the crossing, he envisioned an impressive chapel with the largest piers in the world which would support the central tower and be four or five times the diameter of the *gros piliers*. The plan was approved by the Cathedral Chapter and Building Committee and the result is the Chapel of St. Joseph of Arimathea, which appears to lie deep within rounded walls formed by the massive piers destined eventually to bear the full weight of the *Gloria in Excelsis* tower.



## Beauvoir

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## CATHEDRAL SYMBOLISM

(Continued from page 48)

that there is only one source of power which makes men bear one another's burdens. To fail here will betray the very thing that gives men hope, that makes them generous, that inspires them to struggle for what is good and right and true. These walls must rise. For the honor of God they must rise.

What can we do about it?

First of all, we can determine, each of us, that we shall in some way help bring this to pass. Each of us can be an ambassador of the Cathedral to make it known, to tell of its opportunity, its message, its life.

Each of us can become a participant in its life, become a member of the large and growing body of men and women all over this Nation who have associated themselves with the Cathedral and who pray for it and work for it and give to it of themselves and their substance.

Finally, each of us can help build the Cathedral. Plans are being made, and in due time all men and women who are friendly to what we stand for will be given an opportunity to give toward its completion.

When we are permitted we shall build the South Transept and commemorate the men and women who in times of war have placed their lives at the disposal of the Nation. We shall enshrine the names and service records there of all those whose families desire to have their names and records preserved in this shrine, whether living or dead.

We shall build this nave as rapidly and as far as our funds will let us go.

These walls must rise! And rise they will, to the honor and glory of Almighty God and to the benefit of His people in this Nation. You and I must have our part in this great undertaking.



Children's Chapel  
ST. JOHN'S CHURCH, SHARON, PA.  
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Just a corner of the charming Children's Chapel upon whose walls are painted the story of the Children's Crusade. If you are planning a Children's Chapel or Baptistry, it would be well for you to see the other interior photographs which show the interesting work of renovation executed by Rambusch.

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Summer, 1946

## CATHEDRAL FESTIVAL

(Continued from page 37)

Christian American culture of world-wide importance. Crowds of pilgrims watched the actual making of stained glass windows, the modeling of statues, painting, embroidering, engraving, printing, gardening, while the regular services of the Cathedral continued day after day. The ministries of teaching, music, social relief, interdenominational and inter-racial cooperation were exhibited in action. A long list of affiliated agencies shared in the program.

"Thus the original purpose of the Cathedral, as it first was visualized by Henry Yates Satterlee, and as it was expanded by his second successor, James Edward Freeman, was exemplified anew. It is, indeed, a House of Prayer for all people that is rising on Mount Saint Alban. The Episcopal Church in the United States may be its sponsor, the Diocese of Washington may be centered in its close, but its purpose and its constructive effects are unlimited. If any question about that ever existed the second Festival has answered it."

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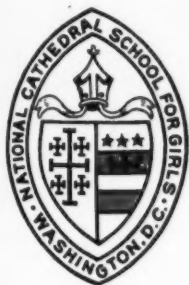
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